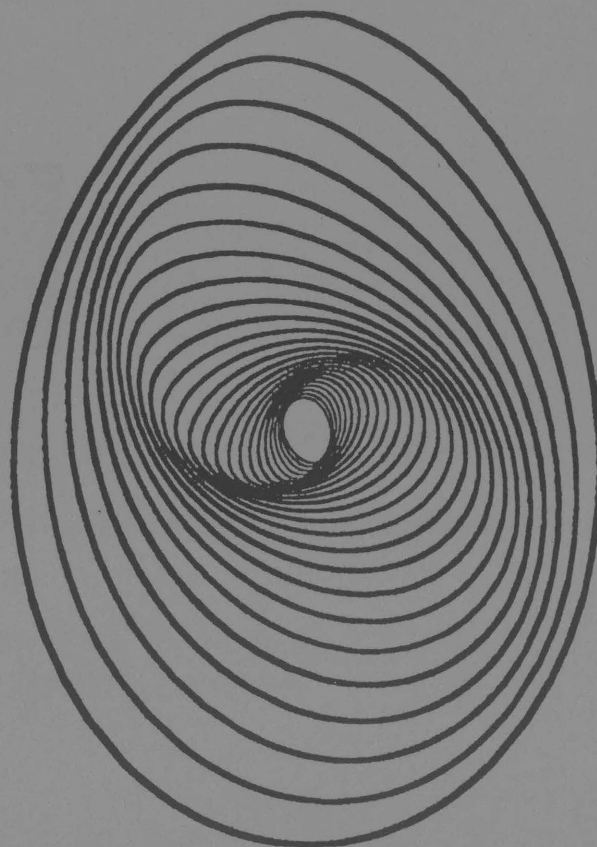


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ARCHETYPAL VORTEX
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VORTEX NOTES

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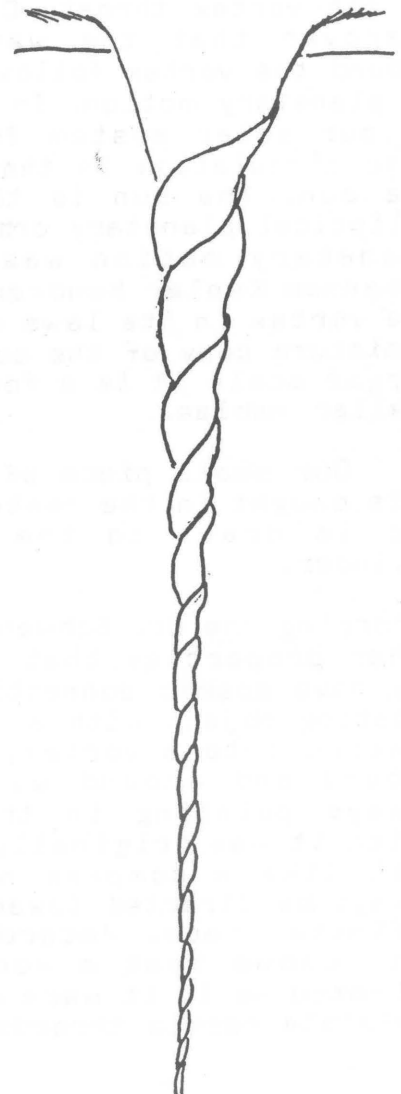
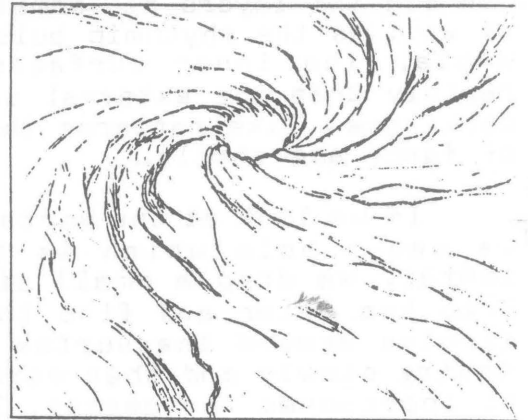
Remember when you were a child, how you marveled at the way water made a vortex when it went down the drain? The vortex is a basic law of the universe. We shall see that the vortex is present from the interstellar nebulae to the atom itself. The energy of the vortex molds the Universe from the microcosm to the macrocosm. It is the formative energy of creation.

Every organ in every living thing is a part of a frozen vortex. All organs are literally vortex formed. Dr. Theodore Schwenk of Weleda Laboratories has published an excellent book entitled the Sensitive Chaos in which he gives example after example of the vortextial formative process in nature. The primordial force involved in vortex formation is tuned to the woof and warp of the Universal matrix.

All flowing fluids, although appearing to be uniform in structure are divided into extensive inner surfaces. When any discontinuity appears in the fluid, such as an obstruction, the inner surfaces flow at different rates and form themselves into a spiral or vortex. When a vortex is formed it appears to have a body of its own. It separates from the rest of the fluid and behaves as if it were a solid mass. It is self contained yet bound up with the whole.

We find that the vortex has a rhythm of its own. It shrinks in diameter and increases in length at one moment, at the next it expands in diameter and shrinks in length. It continues this oscillation in a periodic manner just like a pendulum or the mainspring of a watch.

We can easily view the parts of a vortex by adding a little glycerin to water. We then put the water in a clear cylinder with a hole in the bottom. The water is stirred so that a vortex funnel is formed. We then add a few drops of food coloring to the water.

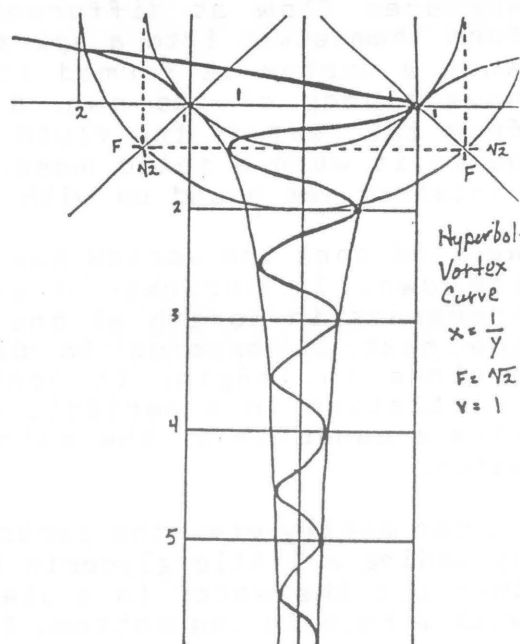
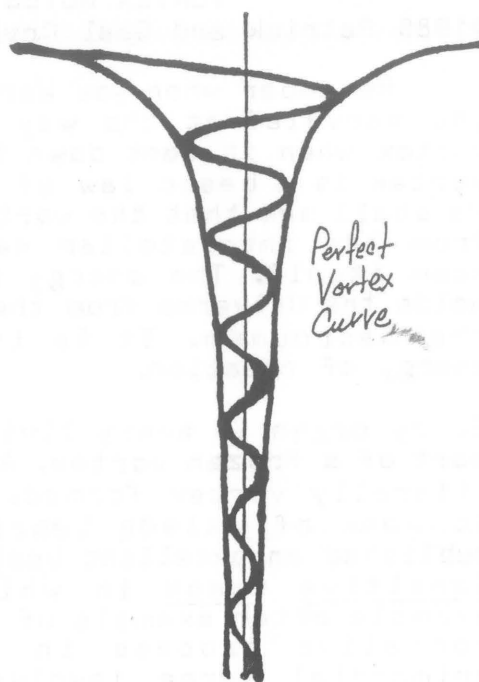


The entire vortex comes alive. We can see the layers of formative surfaces as well as the rhythmic pulsation of the whole. The inner surfaces spin more rapidly than the external ones and form cork screw like patterns that remind us of fancy sea shells.

If we look at the vortex from above we see a hole which is the suction center. We drop a small piece of wood into the water and find that the wood circles around the vortex hole, first moving slowly and then more rapidly as it approaches the center. It then circles around the vortex throat in an eccentric manner and is projected to the outside layers again. The wood is actually describing an ellipse in which the focus of the ellipse is the center of the vortex throat. On examination we discover that the water circulating around the vortex follows the exact laws of planetary motion. In fact the planets of our solar system follow the exact same circulation in their orbits around the sun. The sun is the focus of the elliptical planetary orbits. This law of planetary motion was discovered by Johannes Kepler hundreds of years ago! The vortex in its laws of movement is a miniature copy of the solar system. On a larger scale it is found in the great stellar nublæ.

Our small piece of wood eventually gets caught in the center of the vortex and is drawn to the bottom of the cylinder.

According the Dr. Schwenk the vortex has other properties that suggest that it may have cosmic connections: If a small floating object with a fixed pointer is lowered into a vortex, it will circle around and around with the pointer always pointing in the direction in which it was originally aimed. It acts just like a compass needle! It will always be directed toward some point in infinite space. According to Schwenk this shows that a vortex is always oriented as if it were held in place by invisible cosmic threads.



The vortex is a miniature model of the entire universe. Its orientation in space corresponds to the fixed stars, its layered circulation corresponds to planetary motion and the suction center corresponds to the sun.

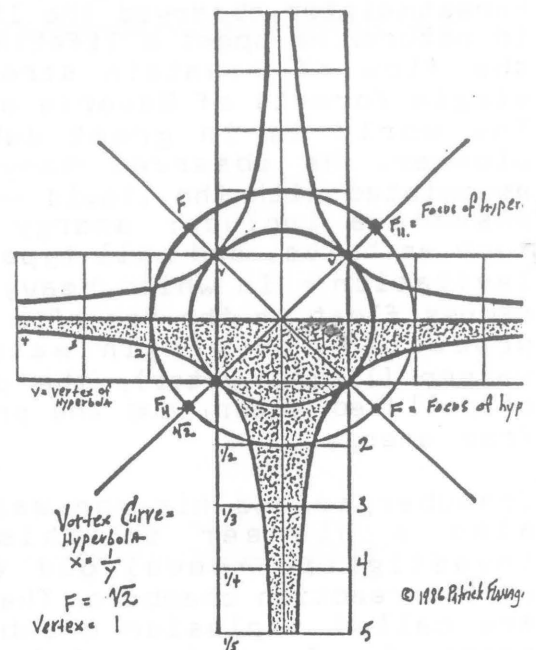
The velocity of fluid at any point in a vortex is equal to a physical constant divided by the radius from the suction center. That is to say that velocity increases as the radius gets smaller. In a perfect vortex, as the radius approaches zero its fluid velocity will approach infinity. As infinite velocity is impossible in the physical universe, something has to give. In the case of water the molecules begin to dissociate into a vapor. This dissociation is accompanied by the generation of high voltage electricity.

We have measured charges as high as 12,000 volts in the exact center of a liquid vortex! The pressure in the center of a vortex is theoretically infinitely negative. In this condition, space would be turned inside out.

The exact shape of a vortex is a hyperboloid or hyperbola of rotation. From elementary geometry we may recall the formula of a hyperbola.

We find that the curve of a vortex is a special hyperbola which is known as a square hyperbola. In the liquid vortex if the Vertex is 1, the Focus is equal to the square root of 2.

In the diagram, a square hyperbola is represented. The shaded portion represents the cross sectional form of a liquid vortex. The mirror image above the shaded portion is the imaginary hyperbolic force field above the physical vortex below. The V in the diagram is the peak of the curve, and is called the vertex. As with other conic sections such as the parabola and the ellipse the hyperbola also has focal points which are represented by F.



$$\frac{x^2}{A^2} - \frac{y^2}{B^2} = 1$$

Hyperbola

Square hyperbola

$$= x = \frac{1}{y}$$

$$y = \frac{1}{x}$$

$$V = 1$$

$$F = \sqrt{2}$$

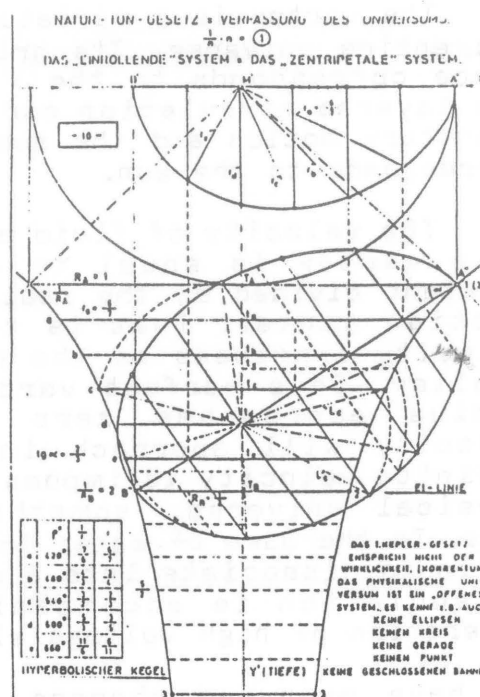
Viktor Schaubberger, the German Forestmeister observed the liquid vortex in nature. He spent a lifetime observing the flow of mountain streams in the virgin forests of Bavaria and Austria. The world is in great debt to this pioneer. He observed many phenomena associated with the liquid vortex. These phenomena include: energy discharges such as halos, and ball type lightning; levitation - in which heavy egg shaped stones float on the top of a vortex; the production of virgin water or edel wasser (living water); the purification of polluted water; and the production of free energy.

Schaubberger and his son Walter who is also a pioneer in this area of investigation developed egg shaped vortex reaction chambers. These chambers are called implosion chambers as the energy developed is centripetal rather than centrifugal. He maintained that centripetal energy is the basis of life whereas centrifugal energy is the basis of decay and destruction.

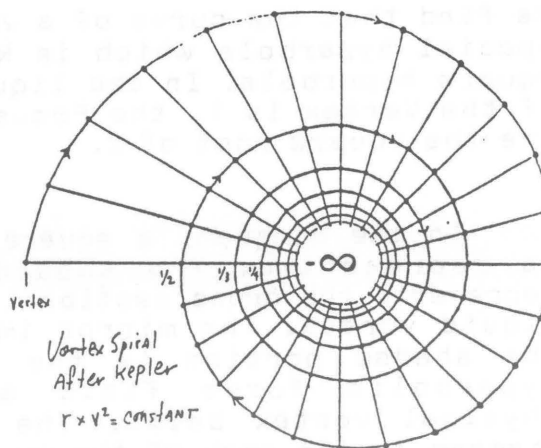
In the same way that a hyperbola is a conic section, Schaubberger reasoned that the perfect shape for a vortex chamber was an egg shape which is a cross section cut through the hyperboloid form of rotation developed from the square hyperbola. In other words, a cross sectional cut through the vortex throat.

The evolution of the Schaubberger egg is shown in the next diagram.

The vortex spiral when viewed from above is a harmonic spiral first discovered by Kepler. This spiral is shown in the diagram. As it approaches the center from the outside, it decreases in size with each turn from unity on the outside to 1/2, 1/3, 1/4, 1/5, etc.



*Schaubberger Egg
 Geometry —*



Harmonic spiral

In our research, we have been looking at another possibility for the perfect vortex reaction chamber. If we look at the formulas for the hyperbola and the ellipse we find that they are exactly the same except for the sign in between the x and y portions.

In the case of the hyperbola, the figure is open and the ends of the lines never touch each other. In the case of the ellipse we have a closed curve which when rotated about the axis will yield a ellipsoidal container.

We reasoned that the best container for a vortex would be the mathematical compliment or inverse to the hyperbola. A type of ellipsoid.

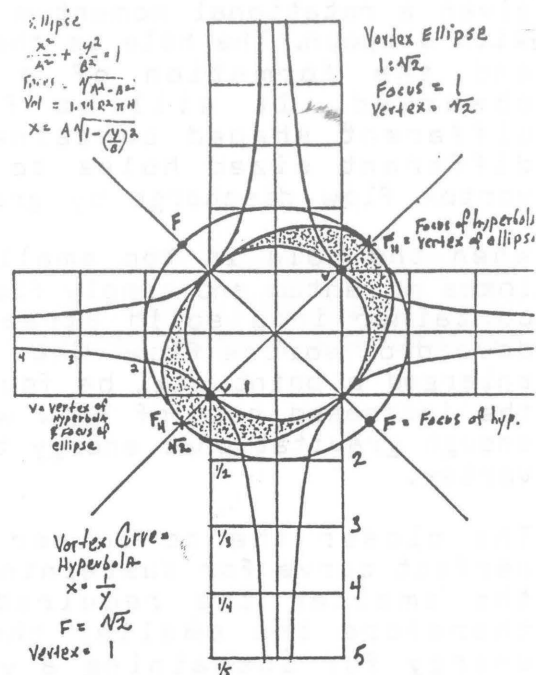
The question became one of discovering the exact mathematical inverse to the the hyperbola. However, as the water vortex curve is a square hyperbola, the first thought is that the inverse is a circle which is the cross section of a sphere. This shape turned out to be a very poor container for a vortex, as a matter of fact it was the worst container for generating a perfect vortex.

We went back to the drawing board and finally derived the exact inverse form. This form is an ellipse that has points that are exactly tangent to the significant points on the hyperbola. As we can see in the next diagram, we have an ellipse shape which is superimposed on the square hyperbola. The outline of the ellipse is shaded so that it can be easily seen.

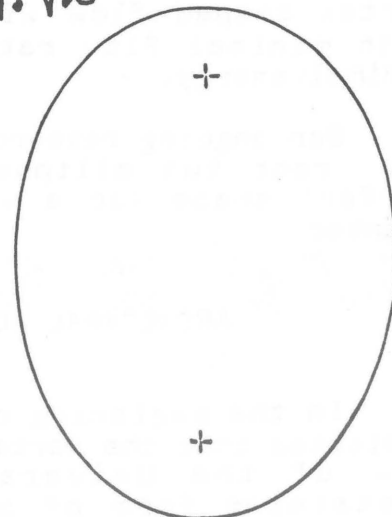
This ellipse is indeed the exact compliment to the square hyperbola. The vertex of the hyperbola is the focus of the ellipse, and the focus of the hyperbola is the vertex of the ellipse. The vertexes of the diagonal hyperbolas are just touching the narrow sides of the ellipse. The length to width ratio of this ellipse is one to the square root of two. We can call this ellipse a root two ellipse.

Ellipie =

$$\frac{x^2}{A^2} + \frac{y^2}{B^2} = 1$$



1:√2



Root 2 ellipse

An easy test to see which container is indeed the perfect container for a vortex is to construct various containers of equal volume and then drill small holes in the bottoms.

The holes are plugged and the containers are filled with water. The water is given a rotational momentum by stirring with a spoon. The hole is then unplugged and the formation of a vortex is observed. It will be found that different shaped containers require different sized holes to sustain a vortex flow discharge by gravity alone.

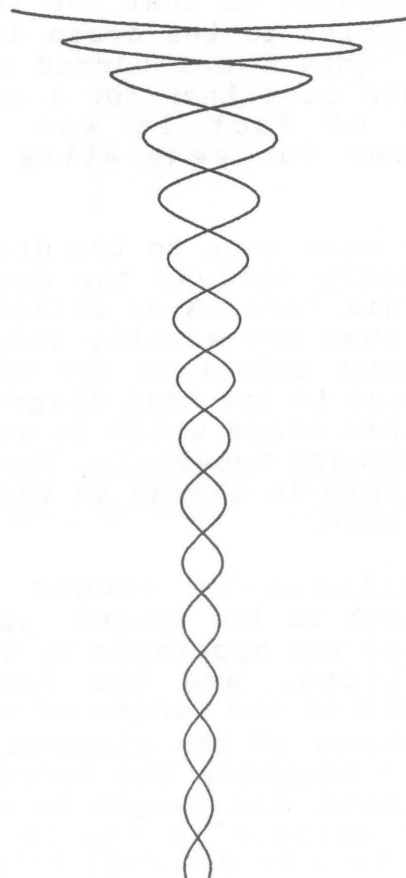
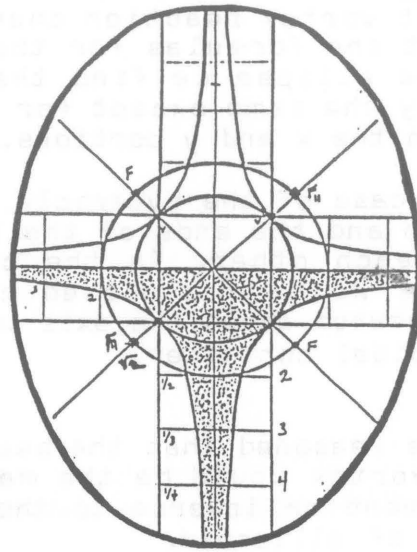
When the hole is too small the water loses momentum and simply flows from the container in a solid stream which is devoid of vortex flow. When the hole is enlarged a point will be found at which the increased rate of flow will provide enough gravitational energy to sustain a vortex.

The closer the container is to the perfect curve for sustaining a vortex, the smaller the required hole and therefore the smaller the required energy for sustaining a vortex. The perfect container will be one that develops a resonance with the hyperbolic vortex discharge. At resonance the vortex shaped flow will be sustained with minimal flow rate and therefore minimal energy.

Our ongoing research indicates that the root two ellipse is indeed the perfect shape for a vortex implosion chamber.

ARCHETYPAL VORTEX

In the beginning of this paper we indicated that the vortex is a universal law of the Universe, it is the sustaining form of practically all physical phenomena. The ancient vedic texts of India indicate that the shape of the Universe is ellipsoidal. Perhaps that is why our galaxies have vortex forms.



2 stream vortex
side view

Dr. T.J.J. See, was Professor of Mathematics, formerly in charge of the the 26 inch Equatorial Telescope of the U.S. Naval Observatory, Washington, D.C.

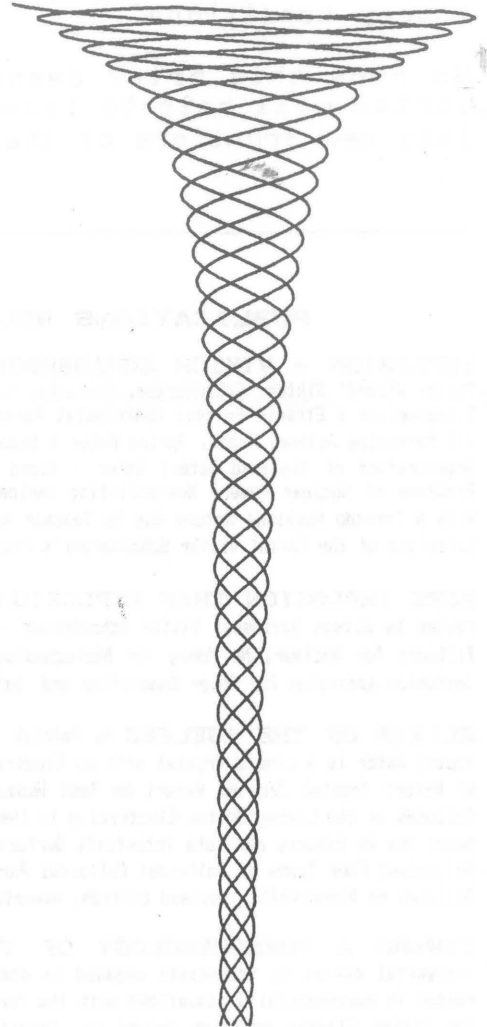
In 1943 he published a monumental series of 10 volumes entitled: Wave Theory! Discovery of the Cause of Gravitation. His books consisted of thousands of pages and were based on the mathematical discovery of the basis of Magnetism, Electrodynamics and other forces of nature obeying the geometrical law of the inverse squares: with complete mathematical and physical analysis based on Fourier's Wave Theorem of 1802.

Dr. See shows that the entire physical universe revolves around the rectangular (square) hyperbola. The hyperbola referred to its asymptotes as in our vortex diagrams is the basic curve of multiple phenomena including the inverse square law of electromagnetics, the laws of magnetism, the temperature of the sun at any given point from its center outward, the surface to volume relationships of all matter, the structuring forces binding all matter, the laws of gravity, and the laws of planetary motion.

For the moment, we have all we can do in our research of the liquid vortex and its potential uses in air and water purification.

We currently use the energy phenomena associated with the liquid vortex as part of a system for making highly charged colloids. This charge which is known as the zeta potential is extremely important in colloidal behavior inside and outside of the living system.

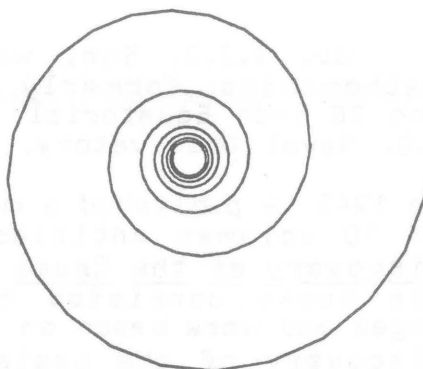
Using the square hyperbolic curve we can show that as colloidal particles are made smaller and smaller, the surface to volume ratio goes up at a spectacular rate.



5 stream vortex
side view

When these tiny pieces of matter are charged to high potential at a molecular level the surface energy of these colloids act to catalyze a large number of physical processes which cannot be demonstrated without these high surface energy conditions.

We hope this brief description of the vortex will help to launch our readers into new frontiers of their own.



PUBLICATIONS RELATED TO WATER & VORTEX RESEARCH

IMPLOSION - VIKTOR SCHAUBERGER & THE PATH OF NATURAL ENERGY An intro to the work of "Water Wizard" Viktor Schaubberger. Contents: Schaubberger & His Discoveries; The Natural Solution to the Energy Problem Through Diamagnetism & Etheric Forces; Centripetal Forces Overcome Gravity; How To Generate Diamagnetic Forces; Diamagnetism & Breath; All Pervading Aether; Trees, Spring Water & Diamagnetism; Levitation of Charged Water; Quantitative & Qualitative Charged Water; Regeneration of Diseased Water; Water - Blood of Earth; Implosion Motor, Suction Turbine, Home Power Plant & Flying Discs; Problems of Nuclear Power; Non-polluting Implosion Motor is a Living Organism; Universal Source of Energy; One Million Watts With A Tornado Machine; Nature Was My Teacher by V. Schaubberger; Neutralizing Gravity With Lenticular Flow; Integration of the Lifeblood of the Earth; Viktor Schaubberger's Flying Saucer Research. \$8.00

MORE IMPLOSION THAN EXPLOSION Contents: Living Water - Viktor Schaubberger & the Secrets of Natural Energy, review by Alison Davidson; Viktor Schaubberger - Horoscope Data & analysis; Implosion, New Success in Bioturbine Construction; Billions for Nuclear, No Money for Biotechnology; The Status of Bioturbine Development. Suggestions for Further Research on Implosion Apparatus for Power Generation and Water Purification. \$3.00

ELIXIR OF THE AGELESS by Patrick and Gael Crystal Flanagan. Contents: Search for the Secret of the Fountain of Youth; Water is a Liquid Crystal with an Electric Charge; Novalis Fragments - The Sensitive Chaos; Magnetic & Psychic Treatment of Water; Crystal Treated Water; We Test Hunza Water; The Alchemical Dream - Hunza Water is Duplicated; The Importance of Colloids in the Living System Electricity in the Blood; The Colloidal Computer; Diet & Colloids; How Liquid Crystal Colloids are Made; How We Enhance our Zeta Potential; Surface Tension & Colloids; Inner Energy & Colloids; Water Facts. Illustrations: Water Molecules; Four Types of Colloids; Colloidal Particle Double Layer; Electrophoresis Cell for Measuring Zeta Potential; Effect of Colloids on Blood Cells. Revised Edition, paperback. \$9.95

TOWARD A PHENOMENOLOGY OF THE ETHERIC WORLD by Jochen Bockemuehl. This is a collection of insightful essays by Scientists engaged in phenomenological research into the ethers in various fields of discipline. The reader is systematically acquainted with the formative movements of the etheric world and provided with new modes of perceiving the living Etheric energies around us. Provides an introduction to the formative movements and forces that are the very "Substances of Life". The seven essays encompass biology, physics, philosophy, etc. in a clear living manner. Contents: Elements & Ethers; Modes of Observing the World; Light & the Pictorial Appearance of the World; Streaming - A Picture of the Etheric (important to water researchers); Life Organization & Thought Organization; Concerning the Dual Nature of the Human Etheric Body; The Concept & Action of the Etheric Body. Compiled, paperback. \$16.95

SENSITIVE CHAOS: The Creation of Flowing Forms In Water & Air by Theodor Schwenk. Using the Theories and Discoveries of Rudolf Steiner, the author examines the Nature of Water & Air, the Fluid and Streaming Elements. He follows the Magical Natural Patterns of Water and Isolates its Archetypal Movement. Out of its Archetypal Forms--such as the Tendencies to Roll in Circles, to Make Vortices, to Flow in Streams Alongside Other Streams or Within Bodies of Water--he Traces the Development of Substance. The Importance of the Study of Water, its Nature & Spirit, lies in the Fact that Every Living Creature, in the Act of Bringing Forth its Visible Form Out of its Archetypal Idea, Passes Through a Liquid Stage. Schwenk next turns to the related Element of Air and uncovers its Archetypal Form and Movement. He shows clearly that out of this Movement, too, has come forth visible parts of Nature, especially those having to do with Sound, such as the Twistings within the Ear, since Air is the Carrier of Sound. In addition to the many descriptive drawings that help us follow these Movements, this book contains 88 full page photographs of these Moving Elements to Delight the Eye. Preface by Jacques Cousteau, paperbk \$20.00

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WEATHER ENGINEERING ON THE HIGH PLAINS

by

Michael Theroux

It may come as no surprise that this will not be a how-to article explaining all of the tactics involved in modifying the weather. Also, you won't see numerous charts and graphs revealing the success of the operator in his attempt to play God by manipulating the primary life-energy of our planet. Although success was achieved on several occasions, there were nearly as many failures due to insufficient knowledge of nature's laws. The answers lie in understanding through observation and experience. Presented here is another Borderlander's investigation into the living energy around us.

There are two basic principles underlying all weather modification. First, and most important, is the acquired knowledge of how the weather functions, and its proper usage. The second principle is the correct construction and operation of the apparatus used to engineer the weather.

In the course of study, the works of Reich, Steiner, Lehrs, Howard, Constable, and many others were consulted. Readers of the Journal should be well aware of Rudolf Steiner's concept of the four Ethers. The chemical, tone, or number ether is the primordial living energy surrounding the planet, and the understanding of its flows is of great import to the weather engineer. Orgone energy, discovered by Wilhelm Reich, can be considered the equal of this chemical ether. Reich's pioneering work in weather modification has left us many inventions such as the cloudbuster and the orgone accumulator which are the staples of primary energy engineering today. Following these leads, we come across the work of Trevor James Constable. As well as reinventing the cloudbuster apparatus, he has combined the ideas of Reich and Steiner into a workable, viable science.

After considerable study and research into the foundations of primary energy modification, one may feel it necessary to construct the apparatus, but let us first ask the question; "Why tamper with Nature's living energy?" There are too many 'would be' weather gurus out there already and many are probably not accomplished enough to tackle the responsibilities of controlling the weather. Furthermore, it should be recognized that the disruption of the weather in one localized area will in turn affect other regions distant to the operation, and incorrect use of the apparatus may bring about disastrous results.

The devices used in weather control differ widely in their construction ranging from a series of long, hollow, metal tubes grounded to water (the cloudbuster) to resonant PVC sections coupled with orgone accumulators. (Trevor Constable's weather guns)

The apparatus used on the plains of North Dakota and northern Minnesota was similar in design to Trevor's weather guns with a

few minor differences. The idea of construction is grounded in the theory that the golden mean is a basic mathematical property of the chemical ether. The chemical ether travels around the planet in the form of a spinning wave, pulsating as it rotates. The resonant section of the weather gun acts as a focusing point for this energy due to the golden section geometry of its construction and the accumulator enhances its operation. This can be readily observed through the example of log-periodic antenna theory. The active dipoles of a log-periodic antenna are spaced in accordance with logarithmic mathematical formulae based on the theory of an infinite spiral. Radio waves, propagating through the medium of the chemical ether and its characteristic spinning wave, are more efficiently received by this type of antenna.

Another example of an energy focusing structure is the pyramid. Its angular relationships are also derived from golden ratio mathematics. A cross-sectional triangle from the pyramid incorporating the values of the base, slant-height, and overall height, are in a perfect proportion of $1:\sqrt{\phi}:\phi$. Much has been written about the energetic processes of the pyramid, and the only two variables considered in its proper functioning are the north/south orientation and the correct geometry. With the north/south orientation, we must include the simultaneous orientation to the west and east. Thus, the etheric flows will impinge upon the pyramid's sides at right angles. The right angle is very important in the physics of secondary energies, of which the finest example is the rotating magnetic field. The four quadrature phenomenon of this rotating field is in direct comparison to the interaction of the north/south and east/west etheric flows, demonstrating the phase opposition characteristics of Reich's cosmic superimposition theory. Also, we should examine the fact that these etheric forces are formative energies originating from the periphery of space, and are drawn toward nature's receptive centers of living form. Hence, if a structure's geometry is in accordance with the designs of nature, (the golden mean) it too will become a receptive center for this counterspatial energy.

This now brings us to the electrical nature of the weather in conjunction with the orgone accumulator. The weather can be seen to produce statical electricity on its own due to the merging of the light and chemical ethers. The orgone accumulator, with its layers of organic/dielectric and metallic/reflecting material, performs somewhat like a capacitor by building up and storing energy. This energy can be measured with a device called an orgonotester or by a simple atmospheric charge indicator. With this in mind, one could quite possibly construct a variable accumulator to adjust for certain atmospheric conditions.

Orgone energy, as determined by Reich, is blue in appearance and this can be witnessed in all visible OR energy functions, such as the sky, protoplasm, auroras, sunspots, and lumination in vacuum tubes. Similarly, statical or dielectricity possesses the same characteristic color as can be seen in various electrical discharges. In light of all this, we can theoretically assume that dielectricity and the chemical ether are inseparably related, if not the same thing.

The operations carried out in Minnesota and North Dakota this

summer were primarily experimental in nature and due to the severe drought, they were considered a necessary course of action. The project entailed the use of a stationary battery of weather guns injected into the various streams of etheric flow. The west to east flow is a year-round flow and is governed by lunar influence. In the spring and summer there exists a south to north flow and conversely the autumn/winter flow is from north to south. Other factors of importance include solar influence, planetary alignments and lunar cycles. These subtle energies cannot be overlooked as they directly and indirectly affect the weather. When solar activity is high one can expect the weather to become disturbed on or shortly after the occurrence. The planetary geomagnetic indices are an important factor as well. Not only the sun but the relative positions of the planets revolving around the

sun play an important part in the activity of the ionosphere which in turn can be directly translated to the weather below. The lunar influence upon the west to east flow can be observed by a buildup of the flow up to and on the full moon and by a breakdown of the flow soon after the full moon, closely following the moon's waxing and waning cycles. All of this isn't necessarily helpful in accurately predicting the weather, but it is essential in determining the most stable conditions for modification. We must also consider the location in which the project is performed. In the flatlands and maritime regions, the atmospheric energy is usually evenly distributed with little variation in potential, but in heavily forested areas or mountainous regions, there can be great differences in the concentration of etheric energy due to temperature modulations and the accumulating qualities of plant life.

Let's examine a four day operation performed in early to mid-June in Northern Minnesota. In preparation, solar and geomagnetic activity was monitored on short wave radio station WWV, and activity was found to be low. The moon was in its waning cycle; in general conditions were optimal. A battery of six weather guns, in matching pairs of three different types, was pointed directly into the oncoming west to east flow on day one. This action produced a void in the flow and allowed the summer south to north flow to pass directly overhead, ensuring local evaporation. Wind direction soon changed from a subtle northwest breeze to a moderately strong southeast gale. The following day, record high temperatures were recorded throughout the local area.

Nearing the end of day two, the weather guns were aimed into the south/north flow to 'soak up' its high activity. The following morning the guns were again repositioned toward the east resulting in the development of dense clouds in the west. This process of nubification was allowed to continue until the desired amount of accrued mass presented itself in the form of a large wall across the western horizon.

Day four heralded the anticipated precipitation with the movement of the guns to the north. This action deterred the south flow from interfering and permitted the buildup in the west to unload as it passed over the area. The circumambulation of the apparatus to the four winds proved to be the only effective method of operation for stationary employment. Note that in spring and summer

this is a counterclockwise rotation changing to clockwise in the fall and winter, with the direction of commencement dictated by the location of the operation.

There are many methods other than stated here by which results may be obtained, and there are many more to be discovered. In the process of writing this, much pertinent information has probably been left out as there is not nearly enough room here to expound on the intricate processes of nature. Although there could have been many diagrams accompanying this work, none were included in light of this quote by Luke Howard in his Essay on the Modifications of Clouds, "...the real student will acquire his knowledge in a more solid manner, by the observation of nature, without the aid of drawings, and that the more superficial are liable to be led into error by them."

The engineering project this summer could not be considered successful in defeating the prevailing drought conditions, due to lack of time and insufficient funds, but it was a great learning experience, confirming many ideas about the primary life-energy around us.

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THE GREATEST HOAX EVER SOLD

By T.B. Pawels

In 1924, Dr. Biefeld, a Stanford professor of physics noticed that a charged plate moved in the direction of the positive pole. He assigned his unaccredited lab assistant, Thomas Townsend-Brown, to study the phenomenon, now called The Biefeld-Brown Effect; rank has priority. By 1927, T.T.-Brown published a paper on his findings, including his design of an aircraft to implement the Biefeld-Brown Effect at optimal efficiency. It had every feature described by Flight Captain Edwards when he reported the first modern sighting of Flying Saucers over Mount Rainier, exactly 20 years later. One of my readers wrote me that he saw a movie of Townsend-Brown's flying discs, actually in flight; the film circulated around California high schools prior to Hitler's war, until scientific research was censored by Washington. Thomas Townsend-Brown retired to his secluded home on Catalina Island, where he devoted the rest of his long life to developing his flying discs, and secured many patents. My last word from Townsend-Brown, shortly before his recent death, says that he sold out to a secret R&D consortium.

According to the records, T.T.-Brown concluded after a few experiments that the Biefeld-Brown Effect was an interaction between the electromagnetic field and the

gravitic field. I ran this through my synapses to see how T.T.-Brown would have tried this deduction. If he presupposed that the Effect was electromagnetic, as it appeared to be, he would have proven it with a Faraday Cage and other electromagnetic devices. Negative data would naturally seem to indicate electrogravity; T.T.-Brown's patents are based on that assumption. It would not occur to a talented but otherwise untrained assistant in a physics lab that an electrostatic field could produce chemical ions, and to test the possibility by performing experiments in an evacuated chamber. Nevertheless, when T.T.-Brown optimized his engine, his discs are patently aerodynamically efficient and not at all electrodynamic. Did T.T.-Brown deliberately falsify his documents to mislead competition, as Tesla is said to have done, or did he manage to make a Saucer fly despite mistaken reasoning? It is noteworthy that Otto's explanation for the operation of his carburetor is entirely mistaken; nevertheless, the internal combustion engine worked successfully for quite other reasons. The absence of technical criticism of T.T.-Brown's experiments, in the literature, indicates something between a horizontal bias and a 90° blind spot in the publishing industry.

Now, look at the Periodic Table of Elements; oxygen and nitrogen are positive atoms -- they seek electrons. Dry air is notoriously positive. A positive charge on the upper surface of a disc will repel the air to flow in laminae to

the negative pole on the under side, producing a pressure differential sufficient to lift and propel the craft at a speed no less than twice sound --- silently. Piloting is implemented by the same skills needed to keep a helicopter under control. In shops I have worked, I saw that it took 30,000 volts to ionize air at near vacuum pressure; therefore the Biefeld-Brown Effect becomes practical only at megavolts. The physics is self-evident.

In 1972, the French magazine, SCIENCE ET AVENIR published an article on Franco-American research into ion drives. A few years later, an American tabloid reported the successful test flights of the Franco-American ion drive. A photograph of a model of the aerospacecraft is included; the model is a disc, 3.5 times wider than thick. It is reported to fly supersonically without making a sound, glowing as a real Saucer should. It flies silently because the atmospheric ions flow in laminae without raising a shock-wave, and it glows with the light of the ions excited by its electrical charge.

Now, segue to 1930. Nikola Tesla is the reigning electrical genius in internal exile. Naturally, he reads everything printed about electrical discoveries. He had to find T.T.-Brown's patents during his own patent searches. Tesla had to realize the truth; the Biefeld-Brown effect was not electromagnetic. At this time, Tesla had already demonstrated the surface direction of high voltage, so he had to realize that a nega-

tive charge would do to photons what a positive charge does to air; you can see it for yourself without a bit of genius, in an ordinary vacuum tube. The next thing we read about Tesla, he announces his laser and his antigravitic shield --- which is the essential mat/demat Flying Saucer by different names.

One of my correspondents, an aerospace engineer in Lockheed country claims he saw actual secret loftings of a Flying Saucer; seemingly my suspicion expressed in HOW TO BUILD A FLYING SAUCER¹ is true, and Ryan Aeronautics is building them.

The Ryan Corporation became famous for building light racing aircraft during the barnstorming era and fleet torpedo boats and flight trainers during WW II.

Major Alexander P. de Seversky is the creator the most powerful warplane of WW II, the Republic P-47 THUNDERBOLT; it was the first supersonic fighter in operation, although it wasn't intended to break the sonic barrier. Note well that his patent disclosure attests to the successful construction and test flights of model ion drives. Major de Seversky is no freak, but the very highest avionic authority in America; he was the architect of American military strategy during the Roosevelt Administration, which he ex-

1. HOW TO BUILD A FLYING SAUCER And Other Proposals in Speculative Engineering, by T.B. Pawlicki, Prentice-Hall, Inc, Englewood Cliffs, N.J.

plained to the public in his book, **VICTORY THROUGH AIR POWER**, that Disney made into a movie.

Saucers have been test flown in full view of the public for 40 years, with the truth obscured by a blizzard of extraTerrestrial fantasies until no one believes the truth. Anyone who suggests a mundane explanation is regarded as crazier than the hysterical abductees selling books by the millions. Three editors were forced to resign their office because they insisted on publishing my naive electromechanical contraptions, twenty years ago. When **HOW TO BUILD A FLYING SAUCER** finally got printed, it was preceded by an editorial disclaimer of responsibility if my ideas happen to be true! In other words, the UFO publishing industry will only publish obvious falsehoods. My initial article got published only after it became apparent that it wasn't true; it is a landmark in UFO publishing only because of its audacity in suggesting that Flying Saucers are nothing more extraterrestrial than secret aerospace engineering in California.

After forty years of organized amateur, professional, and government investigation of the UFO phenomenon, you are obliged to consider whether every one of the thousands of exceedingly pertinacious and heavily funded researchers carefully avoided searching the obvious place, the U.S. Patent Office, or whether every researcher who did find the patents got the deep six.

Well, I can tell you from six feet under. Beginning with the publishers who accepted my findings for years, every editor I approached with a dozen of the patents refused to even look at the official documents from Washington. One put me out, saying, "If your patents are authentic, then everything I believe in has betrayed me. Therefore, your documents must be false." Well, everything he believes in did betray him, and now he is betraying everything he believes in.

Like real ghosts, real Flying Saucers are taboo. Fanciful accounts are raised to repress fear of the real thing, and the truth only provokes denial, with the wild rage of escaped terror. UFOs are the visible manifestation of the ultimate future shock that is afflicting our entire society with a classic neurosis. As a result, only freaks and little children can tell the truth in public, and the Saucers are flight tested like The Emperor's New Clothes in full view of the world without anyone believing millions of eye witnesses or photographs. The Purloined Letter and the Holocaust were not so well hidden.

SPECTRO-VIBRATORY IMAGING

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"A new form of radionics in a paradigm of light, color and crystal energetics."

The Spectro-Vibratory Imaging Instrument is a crystal based device used to focus, store and amplify subtle vibrational energy for the purpose of intuitive investigation and manipulation by a human operator. It was invented in October 1986 by the author. Technological knowledge drawn from modern electronics, esoteric empiricism and sacred science principles have been combined to produce a device which is solidly based on the tenets of radionics.

Spectro-Vibratory Imaging (S-V.I.) is at once a concept and a form of instrumentation. The term means the representation, on film, (imaging) of the vibrational emanations of substances or forces of nature after being refracted into their spectral colors.

This technology was invented in part to circumvent the problem of witness representation done by dowsing, i.e. dowsing a geometric pattern (Malcolm Rae Cards) or dowsing a representative numeric "rate". Instead, this method was devised to allow each substance to impose its own vibrational pattern onto 35mm slide film. These slides are created in the following manner. A sample of the sub-

stance is placed in a glass enclosure of five sides (open top) painted white on the outside.

This prevents the paint from influencing the outcome while providing a reflective surface for light. Next, a hand held prismatic spectroscope is connected to the lens of a 35mm camera. In addition to a sample of the substance, a photograph or written witness may be used in the glass enclosure. The same vibrational outcome on the slide is demonstrated in each case. If a living plant is used it may be photographed in its natural environment rather than killing the plant to obtain a remedy from its vibrational qualities.

Each form of matter or energetic force has an individual propensity to impose a specific change in the geometry of the space by which it is surrounded. This geometric alteration produces a corresponding change in the wave-form pattern of the light through which these vibrations pass. The light which is reflected by the glass enclosure and passes by the substance is focused by the spectroscope onto the 35mm film in the camera. The result is a color transparency representing the substance in a visible spectrum color band. These colors, though they may appear the same from slide to slide to the unaided eye, carry within them the subtle variations in vibrational frequency which allows the Spectro-Vibratory Imaging Instrument (S-V.I.I.) to utilize these slides as effective witnesses of the original substance.

There is an inherent power and clarity in the use of the

spectral colors as opposed to dowsed rates or geometric patterns particularly when the substance creates its own vibratory spatial imprint in the higher harmonics which is carried into the visible realms by color.

The S-V.I.I. is not limited to the use of these slides as its only form of witness input into the circuit. The instrument was invented as a vehicle for this concept. All the other forms of radionic information input are also possible. At this time experimentation is being carried out using a computer screen to input information into the S-V.I.I. This method is proving very satisfactory when extremely complicated written remedies or systems of analysis are desired.

OPERATION OF THE INSTRUMENT

The vibrational frequency of the slide (or other witness) is focused by a quartz crystal pyramid through a prism and onto a specially adapted photocell. The photoelectric effect is utilized to transduce the flow of photons to the movement of electrons in a wire. At this point the electro-vibratory frequency is easily manipulated.

There are two controls on the instrument. One is for the tuning of the vibrational frequency to the circuit, the other is for setting the amplitude or potency of the vibration. After the witness is in place, harmonic correspondence must be established between the witness and the tuning circuit. This is accomplished by slowly turning the tuning dial while lightly stroking the Harmonic

Resonance Friction Plate (HRFP) on the face of the instrument. When harmonic resonance is achieved, a slight "stick" is felt by the fingertips against the plate. A pendulum may be substituted for the HRFP, if this is preferred. The potency selection dial is precalibrated. Simply set the dial to the 3 digit code which corresponds to the desired potency. The frequency and potency are then amplified and clarified by a wire wrapped clear quartz crystal. A copper cylinder in the instrument acts as an accumulator. This allows the vibration to be concentrated in a specific area.

A holding substance (i.e. water, sac-lac tablets, alcohol, etc.) may be placed in the cylinder and subjected to this concentrated field for a short period of time, usually two minutes are sufficient. The holding substance may be used to orally administer the vibrational pattern.

The author has also experimented with broadcasting various energies for the purpose of a healing influence on the etheric and physical body. One such method has been to utilize the acupuncture point names, written in Chinese characters as the remedy. Each of the acupuncture points has a specific energetic influence. The indication of this energetic pattern was "hidden" in the characters of the names of the points by the ancient masters and originators of acupuncture therapy. By utilizing the written characters as a witness, this vibrational energy can be tuned to the radionic instrument. This energy is now available for broadcast or for instillation into a carrier substance

for oral administration or a quartz crystal to be carried in the client's energy field.

ANALYSIS

Spectro-Vibratory Imaging may also be used for an in-depth analysis of the energetic makeup of an individual. By using a formalized and ritualized method such as radionics, an extremely accurate picture of the energetics of the various organ systems, chakras and acupuncture meridians may be formulated. The only limitations in this method of analysis are in the mind of the examiner. The instrument functions in a full spectrum of energies. By using the human nervous system as a detector of the energies as amplified by the instrument, all realms are discernable.

Radionics is also indispensable in determining what type of intervention, vibrational or otherwise, may be used to correct the revealed imbalances. These imbalances may be detected in the human, animal, plant, soil, etc. By utilizing this aspect of radionics, information not normally available may be discovered by the intuitive individual. The S-V.I.I. is used to amplify the vibration of the sample or witness of the subject under study.

Two methods are available to compare this frequency with that of various anatomical or energetic areas or remedies. First, a fan or array chart may be placed in the extension plate provided with the instrument. The HRFP or a pendulum may be used to detect harmonic correspondence between the amplified vibration

of the witness and the selections on the chart. Second, a book of lists may be used with a cursor to point to each item on the list. The HRFP or pendulum is again used to check for matching of the frequencies. Practitioners may design their own set of charts or lists very easily for use with the S-V.I.I.

CONCLUSION

The purpose of the use of radionic instrumentation is the enhancement of the intuitive process and the development of self-awareness. At this point in time all radionic devices are incapable of direct action without human influence. Therefore, all devices require some form of interconnection between the instrument and the human nervous system for the purpose of detecting the minute vibrations which are utilized in these methods. There is a great opportunity while using radionic instrumentation to expand one's awareness to previously unknown areas. Sensitivity may be heightened to the point where devices are not necessary for amplification and clarity.

Although radionics is an infant sacred science, it is, at this point, one of the finest methods for working with subtle energies in a coherent, organized and focused manner. It is hoped that the presentation of these ideas on light, color and the use of crystals in radionic instrumentation can stimulate further investigation along these lines.

RECONNECTING WITH THE COSMIC BEARINGS OF LIFE THROUGH THE RIGHT USE OF SOUND

Interview with Michael Heleus, Astrosonics Pioneer

By Joe Landwehr, Reprinted from Whole Network Journal

PO Box 2511, Santa Fe NM 87504, © Summer 1988

I first met Michael Heleus at a talk he gave ten years ago in Florida. I remember being impressed then by the depth of his knowledge, and the careful thought he had given to questions of a cosmic nature. After working intensively with my personal astrosonics for a good six months, I was even more impressed with what he had rediscovered. I have taken great joy in reconnecting with him here in NM, and am delighted to be able to share him with you now in this interview.

Joe: Let's start with something basic, like what is astrosonics?

Michael: Astrosonics is the study of vibration and its relation to consciousness, speaking in the broadest possible terms. More specifically, in terms of what I have rediscovered and developed, astrosonics is the study of the relationship between planetary and other cosmic bodies' motion to the earth rendered as sound vibration. Planetary cycles are measured in cycles per year, but we hear in cycles per second, so you have to scale up the planetary frequencies a number of octaves to bring them within the audible range. If you imagine that the planetary orbit is a long string that's getting plucked, each time you halve the length of the string, you double the frequency, and raise the vibration one octave. If you do this thirty some odd times, the planet's orbital frequency has become audible. When you do this accurately, the sound you produce will invoke the actual characteristics of the planet's nature, astrologically. This is the basis of Hermetic tuning. It's also the basis of astrosonics. In other words, I've found a way of making astrology experiential.

J: How did you get involved with this work?

M: As a child, I felt a desire to close the circle of the sciences that begins with mathematics, and then moves through physics, chemistry, and biology, into psychology. I wanted to find a more direct bridge between psychology and mathematics, and between the hard and measurable and the soft and unmeasurable. That's actually quite a leap that we're talking about here, but one that I felt challenged by. I first became interested in astrology and alchemy because they were valid circular philosophies that looked like they might be useful tools in dealing with this problem. They had some grounding in science, yet they also moved into the realm of spiritual meaning. So I immersed myself in the study of these ancient disciplines. In the 1960's, I began thinking about what I could do to render the astrology that I was learning and applying in some practical, experiential form. Since the universe is composed of vibrations on all of its manifest levels, it suggested itself to me to make a vibrational model of astrology. In doing this, I expected to be able to experience the essence of astrological theory directly. My expectation proved to be justified. By 1983, I had found a way to get astrologically specific effects for a scale modeling of planetary aspects. Since then I have found that astrosonics enables one to get in touch with one's life purpose, and to gain a strong spiritual focus that allows the trivial to fall away.

J: How does astrosonics help one to get in touch with one's life purpose?

M: Well, basically each of us is born with a strong sense of this purpose. Because of the subtlety of our connection to this purpose, and because we are forced to deal with the grossness of ordinary physical life, and the conditioning of society and the environment, we tend to lose track of our inner focus when we're in our childhood years. What I'm doing with astrosonics is attempting to remind people of what they already have within themselves, but have forgotten because of this conditioning process.

J: Would you say that to render a person's astrological birth chart in sound is basically recreating the vibrational conditions that existed at the time of that person's birth?

M: Essentially yes. We seem to have a stamp or an imprint which stays in our various bodies throughout this lifetime, and is modified according to what our actual life experience is. It seems to have to do with the structuring of the crystals in the fontanel of the pineal gland. It has to do with the structuring of water in the body. It has to do with the RNA and the DNA, and their capacity to act as antennae for etheric resonances. Through these properties of RNA and DNA and water, the planetary vibrations are assimilated into our physiological make-up. Apparently what sounds do is to clear the way for action and change in your life, and they also re-structure the water in your body. The re-structuring of water seems to be one of the main mechanisms through which subtle environmental influences have effects on consciousness.

J: Can you talk a little more about that. How do sound vibrations restructure water in the body?

M: Well, the sound vibration actually entrains the motion of the molecules. That's how it happens. One co-worker played each of basic planetary notes into a separate container of water and froze them. Each of the samples froze in a different characteristic pattern that was repeatable each time the experiment was performed with a particular planetary note. Now, our bodies, composed mostly of water, are just as subject to the influences of sound, light, magnetism, and other subtle factors as raw water in the open. In fact, even more so, because the cells of our body have colloidal suspensions in them that collectively remember these vibrations.

Other experiments have been done in which water was shaken up under certain planetary patterns and fed to plants. Where the prevailing aspects were favorable to the growth of plants, the plants would grow more rapidly, whereas control plants didn't. Where there were difficult aspects for plant growth, this would tend to stunt the plants. This demonstrated that water actually took up in some way the structuring effects of the planetary energies.

J: How does your work with astrosonics relate to other work that has been done in the general field of psychoacoustics?

M: A real good question. By and large, the field of psychoacoustics has had a pragmatic basis. That is to say, it has explored the relationship between music theory and physiology to see what psychological correlations could be made. Certainly there are things that can be discovered from that, like what is the meaning of a relative interval within an octave. But it's incomplete. It has no grounding in astronomy or sacred geometry, no cosmic orientation or understanding. It only gives us an ego-centric, or socio-centric basis for looking at things, and to my way of thinking, since the Middle Ages, mankind has gotten too much into this kind of mindset. It's time to rediscover the spiritual underpinnings of human psychology, to get our cosmic bearings back again. This is basically what I am attempting to do with astrosonics.

J: So sound rendered astrosonically is a way to make a bridge between the world of mundane reality and the cosmos.

M: That's right. We are looking at the relationship between the grounding of earth-bound reality on one hand, and the sacredness of cosmic space on the other. This is the vertical axis of psychology we are talking about, while the behaviorists and other experimentalists have been working largely on the horizontal and socio-centric axis.

J: How would you say astrosonics have helped you personally? What long term benefits have you noticed?

M: I have noticed a number of changes. While I had a good memory to begin with, it got better after using astrosonics.

My intuition seemed to improve. I was able to think more clearly, to generate more creative technical ideas as a result of working with my own sounds, and my piano playing has vastly improved since beginning this work. One of the things I did when I started learning the piano as a child was to mark on the piano which note combinations I liked the best. Well, years later, after having developed astrosonics theory, I realized these notes on the piano I had marked were actually some of the main astrosonics from my chart. The astrosonics have helped me go through about five resistance levels in the study of improvised music, and I gradually came to the point where I could put out improvised pieces which sounded as good as if they'd been written down and studied later. Then I found that if I did my musical improvisation in keys that were astrosonically attuned to my own chart, I got even more fluent and creative. Aside from these more obvious development of talents and mental faculties, I have noticed that my synchronicity rating has vastly improved with the use of these sounds.

J: What do you mean synchronicity rating?

M: Well, it seems that unexplainable coincidences occur with greater frequency when I am working most intensively with my sounds. Other people that I've worked with have also commented on this. There was one lady last year who had contacts all over the world, but who had more or less fallen into a pit of isolation after relocating to Albuquerque, and was bemoaning that fact. So she started working with her astrosonics. After two or three months, she went through a seemingly coincidental chain of circumstances to a press conference which was covering the Miss USA pageant. Press from all over the world came to cover the event, and she was astonished to find people she hadn't seen for thirty five years among them. Many of her old friends from all over the world suddenly appeared before her. And she couldn't attribute this to anything else she had done.

J: You have had some pretty spectacular results with people you have worked with over the years. I wonder if you have any favorite stories you would like to tell?

M: Well there was one woman I remember early on in the work who had a mediocre singing voice, but wanted to become a star on Broadway. I gave her a tape of a Venus-Neptune trine in her chart, and she worked with it on a prolonged exposure basis while training her voice in singing. As she did that, she found rapid improvement in her voice quality, and her ability as a singer flowered. And sure enough, she finally did get the part of Maria in West Side Story on Broadway. Then there are other people who found themselves dropping into past life experiences and bringing out past life abilities. I don't know how personal you want to get, but I remember you had one of those experiences, Joe, ten years ago, when you found you had abilities as a Jazz saxophonist from a past life, as a result of working with your Sun-Neptune sextile.

J: Yeah, I remember tuning into a number of different threads from different lifetimes that seemed to be related to specific sounds. Is that actually a common occurrence? Is there something about working with these sounds that triggers these memories of past lives? Have you noticed this with other people?

M: Yes, I have. I would say that probably memory is coded according to frequency. Most of the time we are not clear enough, living in a jumble of noise and frequencies to be aware of this. Let me give you another case in point that was really specific. A couple of years ago I was working with a lady in California, who had a permanently spasmed eye muscle. One eye would not track nor move parallel with the other eye. Well, I noticed she had Mars, planet of vision, sextile to Neptune, planet of focus. In addition, there were seven or eight other planetary pairs that were cross resonant with this particular aspect, in other words, that belonged to the same family of

octaval frequencies. She found in working with these sounds that she was spontaneously tuning into other lives. It soon became apparent that a common pattern ran through these other lives, in which she would blind herself physically in order to gain spiritual insight, or clairvoyance. This insight came to her as a great revelation, going through the aspects that were cross resonant, one after the other. And as she came to this realization, she also found that the eye muscle which had been spasmed out of position, was tracking better than it had been, for in recognizing her pattern, it had already begun to change.

J: Have you noticed any adverse side effects with people working with these sounds? Or another way of asking that is have you noticed that certain kinds of people do not do well with this technique, or should not work with sounds?

M: Well, let me comment on that. There are certain pre-requisites for progress with this work. You must have some dedication to your inner development, before you'll find a technique as subtle as astrosonics of value. If you are going into it from a superficial standpoint, you'll probably find it only a tool for relaxation and possibly some minor clarification of your problems. Assuming that you do have the necessary dedication, on the other hand, it does become possible to OD with this technique. When that happens, you may find yourself restless, sleepless, or easily irritated. If there are parts of you you haven't accepted or don't like, it's going to feel uncomfortable. If you find yourself being put through some past trauma, you need to have agreed beforehand to work with it, and go through the discomfort of healing and liberation of energy on the other side. If you don't do that, you'll just bounce off and think, "Oh, the sounds are making me sick."

J: Yeah, that seems to be a common occurrence in many types of healing work, where you will go through a healing crisis, and experience your symptoms in exaggeration as they move through your body.

M: This is also true with astrosonics, especially if you are using it in boosted form along with toning, where you sing up the notes on the tape, or you use charged water that's been treated with the tape. In that case, you can get physical cleansings from these elixirs. If the cleansing system appears to be happening too fast for your system to assimilate the necessary changes, you may need to back off and slow down a little. The basic thing to remember is that you need this agreement before hand to work on yourself. Otherwise the chances of bouncing off into denial are great.

Another potential problem is that in this culture we are programed to working with melodic music where there is a lot of harmonic change. This kind of music may be pleasant to listen to, but it doesn't focus the attention too well beyond a certain superficial level. In astrosonics, we use long drawn out drones, and with these it is possible to get into a much deeper level of concentration than it is with music. To work with astrosonics you need to take a more oriental approach to music, and focus long enough to get into an extended interval or a long chord.

J: I found that in working with my sounds that some of the more dissonant intervals were actually more powerful, in terms of affecting change.

M: This is to be expected. Normally what's most easily assimilated has the least potential to effect change. Things that are harder to work with, generally have more powerful and longer lasting results. This is true with any technique, not just astrosonics.

J: Another thing I noticed with these sounds is that they seem to be directly related to certain energy centers in the body. In fact we did some experiments where with a sweep of sounds, my kundalini was activated...

M: Yes. What we did in the experiment you refer to was to turn the usual process around. We started with a sweep of raw sound that had no astrological or astronomical implications. As you listened to it, we stopped at certain points where you had significant experiences. We noted what those frequencies were to see what relationship they had to either the solar system and its resonances or to your own chart and its internal resonances. We found in doing that, that there was quite an identifiable correlation of astrological ideas.

J: So, through doing an experiment like this a person could determine which astrological aspects were related to a particular chakra in the body.

M: Right. The idea had first come up when I worked with Laurel Keyes in toning. In toning, if we came to a blocked area that turned on something uncomfortable in the body, we then looked at what that frequency was. Usually, we found it related to something in the chart, and more often than not one of the so-called difficult aspects. And as we worked with the appropriated sounds, we also worked on whatever the related aspect meant in our lives.

Astrosonics also lets you tune in specifically on different chakras. Each planet has a main area of focus, and when you hear the note that is associated with that particular planet, your attention is automatically drawn there.

J: So you could use these planetary notes as an aid to meditation another work with chakras?

M: Definitely, it pulls your attention off your outer life and puts it on something inside that's intrinsic to you. It's good preparation for listening to one's own inner sound, the Word, the Shabd, whatever you want to call it. In the west there is quite a bit of literature available on yogas that work by transmuting the energy of the lower chakras and rechanneling that energy upwards, usually while keeping some kind of focus at the brow center for the sake of stability. Basically what this does is set up an energy flow from the lower to the higher that circulates around in the physical body. In fact, some of the Egyptian renditions of the flow show it coming up the spine over the top of the head and back down again.

J: Yeah, Mantak Chia is also involved in this work, which he calls microcosmic orbit.

M: It isn't generally too well known in the west that there are two different systems for working with the kundalini. The one that is commonly known in the west, which I have just described is called SIFLIS (not to be confused with the disease). The ULVI path, which is relatively unknown in the west, has you go in directly at the brow center, which is actually the vestibule of the crown in this approach, and work on up from there. This is a different form of kundalini that correlates with different harmonic frequencies. In the last few years I have found a way to represent both these different kundalini circuits astrosonically.

J: Would you say that work with the lower kundalini is pre-requisite to work with the higher kundalini?

M: No, it isn't. That's been one of the things I wanted to make plain. If you work with the upper, the lower automatically gets worked on. The big danger of course occurs when there is an imbalance in one of the lower centers. It requires very firm attention at the higher levels to keep things from blowing out, if your following the ULVI system. That's why it's recommended that in that system, that you work closely with an adept or master, whereas in the SIFLIS system, the dangers may be more easily handled.

J: You say you have developed sounds for these kundalini energies. Can you speak more about this?

M: Yes. Earlier in the astrosonic work, from about 1982 to 1985, I was using a tone quality that involved the lower Kundalini circuit, but after doing many experiments, and finding out how to harmonically stimulate the other one, I've switched to the ULVI circuit and now I use that in the regular astrosonics work. There are some people who want to work with both, and so I've worked out a wave that works with both of them together.

J: The work you did with the Platonic solids and exploring the dimensions of the Great Pyramid at Giza from an astrosonic perspective seem to imply the existence of a lost science that could serve as the basis for the construction of modern day healing temples. Can you comment on the relationship between sound and sacred geometry and how this might be explored in more depth?

M: I think there is an increasing interest in this aspect of the cosmic resonance studies over the past few years, and I'm quite convinced after having done extensive studies of the dimensions of ancient structures that the ancient societies—a good many of them anyway—did know what planetary resonant wavelengths were for different conditions. In fact, the builders of the Great Pyramid seemed to know what these resonant wavelengths were both in sound, and in electromagnetic energy. If you take the megalithic units that were built into the base length of the Great Pyramid, and look at the corresponding wavelengths, you find that these units are often tuned so that they work out to an even number of gigahertz cycles per second, or billions of cycles per second. Because it works out so evenly, to three or four decimal places, this suggests to me that these builders knew something about those resonances and attuned the structure to pick up those particular vibrational frequencies.

J: So what this implies is that if we wanted to construct a space that had a particular psychological or healing effect that we could use dimensions that were related to aspects that had those effects.

M: I think that's true. The main key in relating sacred geometry to astrosonics or any other sound work is the fact that a given length is equivalent to a definite wavelength, and every wavelength has its correlated frequency and idea(s). That is the basic key.

Architects of the future will be able to look at a person's horoscope, figure out what their most harmonious dimensions and proportions would be, and build them dwellings accordingly. I know that the Masonic and Sufi guilds were both parties to the Hermetic tradition, which stemmed from ancient Egypt and Atlantis, whose initiates definitely did understand the astrosonic resonance theory. They had similar insights to what I have discovered and updated some now. And I have found as recently as the Middle Ages, that structures were being built according to astrosonic principles. For example, the Cathedral at Chartres has dimensions in its transept which relate directly with the motions of Jupiter, Saturn, and the Sun as seen from the earth. This convinces me that this knowledge has been extant and in use up until recent times, at least up until the late Middle Ages. I think this is something we could well go back to, and use more extensively now, and I've been in touch with some groups in different parts of the world who are interested in building healing temples in accordance with the laws of cosmic resonance.

J: Can you talk a little bit about the Platonic solids rendered as sound and what effects they have on consciousness?

M: Basically, in this particular cosmos, we have certain ways of evenly and regularly structuring space and time. These ways have been encoded in the Platonic solids, although I prefer to call them systems, because they're actually modes of relating in space. Buckminster Fuller tried to correct our thinking about this. I found in studying these geometric forms, that they conveyed the essence of basic cosmic truth,

and reasoned that if I could render them in sound, I would have a sonic representation of these truths. In 1985, I found a way to do it, such that using a blind test, maybe one in five people who hear the chords representing these sounds can actually see them in inner space with their eyes closed. Generally a fuzzy patch of light appears, and then an element of the surface. Usually the solid is spinning, but as you focus more attention, it slows down and stops. With my second version of these structures, one tends to see a nested group of whatever solid is being represented. The facets can then be counted.

According to the Genesa system of Derald Langham, these Platonic solids actually correlate with the basic structure of the five inner bodies or KOSHAS, as they are called in the Vedic literature. So, in working with them harmonically, you are actually working on the alignment of the inner bodies. I think that's why ESP faculties get more finely tuned as you work with these for awhile. When I first started working with these sounds, I was astonished at my ability to estimate to the penny the cost of unknown objects after only a few hours of concentrated listening. The effect wasn't consistent, but there's been some overall improvement in my abilities since then. Combined with other new work that I've done, this work with the Platonic solids also enabled me to get a much more integrated dream state. While working with these sounds, my dreams were much more colorful, much easier to remember, and the symbolic theme material was much better integrated.

J: In the last few years, it seems you've been working more with generic sounds based on mathematical constants...

M: Well, I haven't totally shifted my focus and abandoned my personal work, because I feel that while the generic sounds facilitate powerful changes on the higher levels, the personal sounds seem to elicit a more personal connection to the work. Because the generic sounds are more impersonal and universal, they can at times be harder to relate to. It is possible and often valuable to combine these approaches. One can hear a Platonic solid, for example, that has been tuned to one's own astrological aspects. This can be a useful approach to bridging levels.

J: What are some of these generic sounds you've been working with, and what do they do?

M: One of the first I worked with is called the Chakra balance chord. I had noticed that a combination of Jupiter-Saturn, simple Venus, Mercury-Sun, and Moon-Mars all had derivative frequency notes that were just about octaves of each other. I wondered what would happen if I played all these together, knowing that together these sounds referred to the seven basic Chakras. The first thing that I noticed when I listened to these sounds together is that I wanted to sit or stand straighter than I had been. As I got more deeply in to it, I found I was processing some of my basic problems with anger, releasing the energy I had invested in this anger, and returning to my center. I remember one particular fellow who really had quite an experience at a seminar. He got into a lot of basic anger, and in passing that off, his attention finally focused at the brow area, and he inwardly went into an experience of clear white light. That was a result of getting himself inwardly aligned with this sound. This is why I've come to call that particular chord the Chakra balance chord.

Another early generic sound was the solar phi chord. This one creates an attunement to the motion of the earth around the sun and activates the crown Chakra. When I buttressed the initial sound with a couple of other notes that related to the first one by golden section functions, I found that I had discovered a chord that would help people coordinate the hemispheres of the brain. This sound also seemed to clarify the flow of energy in the nadis, the channels on either side of the spinal column, and clear out any sinus congestion.

There are many other generic sounds I developed along the way, but some of the most powerful and potentially useful are what I call Toward the Tao Progressions. I was challenged by severe circumstances in my own life over the past year and a half to

find new sounds that would help me shake loose of some deeply ingrained attitudes. I wanted something with a little more movement than the dronechords could provide. I reasoned that by using the principle of ancient psychology which recognizes the basic polarity of light/dark, male/female, yin/yang, introversion/extroversion, I could create a basis for a progression of sound that led one toward a balancing and integration of these polar opposites, and a realization of the middle path, or TAO. What I came up with is a progression that gives a reference note, then goes to the part of the octave with respect to that reference note that would take you up and outside yourself, or toward the yang end of the spectrum, and then down inside yourself toward the yin, then into a point of balance between the two. These progressions can help correct serious energy imbalances, and are proving to be powerful agents of change. The Moon Toward the Tao progression, for example, works on issues of emotional support, subconscious habit formation, compulsive behavior, and chemical dependency problems.

J: Considering the possibility that ordinary sounds we hear in our environment have astrosonic and cross resonant effects, some of which are likely to be detrimental, how can we protect ourselves from sound pollution?

M: The greatest protection against sound pollution as with any other problem you can name is with a focused consciousness, and that takes years to develop. It is generally a lifetime process. In the meantime, whenever possible, it will help to remove from our environment those sounds that are detrimental or that we do not yet know how to confront. I remember one lady who complained to me that she felt cold all the time. She was up in Michigan, in the middle of winter. She had just had her furnace worked on, and it was putting out a weird noise. She was wondering, "What's this doing to me astrosonically?" I tested it and found out it was putting out an infra-sound below the hearing threshold that was in exact resonance to a Saturn-Pluto opposition in her natal chart. I can't think of a more cryogenic pair of planets than Saturn and Pluto. So even though the furnace was on and making her physically warmer, the difficult aspect which she was being reminded of was putting her into a very cold psychological mode. I suggested that she work on that aspect of her personal psychology, but she didn't get very far with that idea. She tried muffling the furnace, but that didn't work either. Finally she moved away from the problem.

Every sound has it's astrosonic meaning, if you care to find the frequency of it, and learn it's harmonics. Then through astrosonic theory, the psychological correlations can be developed. But what we have to do is work on ourselves psychologically and spiritually so our reactive patterns no longer get triggered by sounds in our environment.

J: Do you find that people that have been working with their sounds astrosonically become more sensitive to environmental noise?

M: They become more consciously sensitive. They have more ability to direct attention to what's going on in the environment and what it means for them. On the other hand, they're more desensitized to all the reactive patterns they had before that were just waiting for some environmental impact to trigger them. So they have gained in the ability to stay centered in the face of negativity in the environment. People have asked me what other people's sounds do to me as I work with them. The answer is that early on in the work when I still had a lot of uncleared stuff, I was pulled all over the place. I could see the changes in my handwriting. I had to finish by listening to my own sounds. Later on as I became clearer, those things didn't effect me in that way any more. I could simply tune them out.

J: Did you find also that your own sounds became more accessible inwardly as an antidote to any possible environmental stress?

M: Yeah, I did. It was easier to become focused inwardly, and I became much more aware of the real influence the environment was having on me. I could go back to the astrosonic theory and apply it, figure out what sounds help me, and apply them as a counterbalance to environmental stress. The generic tapes can have considerable positive influence in the environment. The Sun-Venus-Jupiter chord, reflecting the vibrational climate at the signing of the Declaration of Independence, for example, will help draw people out of poverty consciousness and into greater affluence, out of violence and into something more peaceful, out of injustice and into something more tolerant.

J: Can you give a real life example of how this works, or are you speaking theoretically?

M: No, this stuff actually works. Some people in Brooklyn ordered a tape because they were having a problem with tenants in a condo next door. In fact, the whole tenement was getting rather rowdy. So they got a Sun-Venus-Jupiter endless loop tape, and put it in their closet. In two weeks the environment had quieted down a lot. The noisiest either moved away or became more quiet. That's not a solitary example. There are others I could cite of a similar nature.

J: What about the use of astrosonics in relationships, to help two people come into a greater level of harmony and balance with each other?

M: That's one of the most wonderful applications of this whole technique. People in relationships who have resonant harmonic links between their charts are often working on the same issues together. I once did a blind experiment with a woman who was interested in starting a relationship with a man who wasn't very open to working with techniques like astrosonics. So she asked me "What would happen if I did this on my own?" I said "I have reason to believe that it could be a help to you." So, she worked on sounds that she had in her chart that were in common with what he had in his. He didn't listen to his sounds at all. The usual pattern between them was that she would irritate him in some way, and he would hang up. Well, after she had listened to her tape a few times, she called him up and he wouldn't get off the phone with her. When she stopped working on her sounds, he would go back to the old pattern. She repeated this experiment five times, and each time she called him up just after she used had the tape, he would be loquacious. We figured this showed that she was getting some change on those issues that she had with him.

I know from experience that human beings can get along better, not only with each other, but also with other kingdoms of nature, if they become conscious in the way astrosonics facilitates. I think I've basically rediscovered the secret of Orpheus' lyre here. In my work as a composer, on one occasion last year, I was playing one particularly beautiful piece under a Venus-Mars trine, which was operating in space then, in an appropriately tuned key when two mice came out of the woodwork, and did an interesting dance. They came out and did a Do-Si-Do in a circle. Then one of them came into the center and did a somersault. I'd never seen mice do anything like this before. Well, since then, one of them has become semi-tame, I call Archtail. He'll come up and take food out of my hand. He spends some of his time curled up in the loud speaker when I do composition work, and at other times when I'm playing generic astrosonic chords. Animals seem to have telepathy on these frequencies, and effects like that are to be noted with other animals, like cats and dogs as well. For those into astrology, Venus represents the human kingdom, while Mars has a definite affinity with the animal kingdom, so working with sounds at a time when these two planets are in trine would tend to facilitate communication and cooperation between species.

J: Have you done work with other species?

M: No, I haven't myself done any direct work with other species, although some of the other people I'm working with are tending to move in that direction, and will have access to astrosonics. I suspect that astrosonics could, for example, facilitate the work of communicating with dolphins. Dean Rollings of the Aspen Research Institute is working on this now. I've already found that other animals like bears are telepathic on some of the basic astrosonic frequencies.

J: Have you done any large scale experiments with sound in terms of affecting environmental conditions?

M: I'm going to have to give a Zen answer to that. I'm going to have to say, "Yes and No." I'm going to say yes, because to the extent that the people I've worked with have worked on themselves--they've been scattered all over the place. What I've found is that there's a transitivity. If one person does some work with a given focus of sound, everyone around them with something similar in their nature also gets worked on. There is some definite improvement, or they come forward and start searching. So that's the yes. The no part of it is that these sounds are going on all the time. All I'm doing is selectively amplifying what's already there.

By the way, astrosonics can create problems with your relationships, if you are not careful. You may generate such an accelerated growth in your own life that the people around you are used to relating to you in a much slower and more aberrated way may suddenly find themselves at a loss to keep up with you. So relationships and interests can turn over in a way that some people find overly severe. It's almost necessary to work with other people in order to keep one's social contacts intact.

J: So you would suggest working with a group of people who are all working on their individual sounds.

M: It's good to have a peer group who are also working with a technique that has as much possibility for accelerated change as this. I found that sometimes whole families get interested in this, and when that happens they tend to progress together.

J: It seem like you've explored the use of astrosonics and work with sounds on a number of different levels, everything from personal healing to the building of ancient temples to the cleansing of environmental conditions. Where do you intend to go from here?

M: I see several avenues of approach that I think are worthy of more development. First of all, I would like to see a larger number of people working with astrosonics, because I believe that all meaningful social change begins with the individual. I think if enough people work with these sounds, then there will be a change for the better. I would also like to see radio stations use astrosonics in timing when they play various kinds of music. Classical stations in particular have a responsibility for the vibrational upliftment of their listeners, and they could effect great changes for the betterment of the culture if they would simply arrange their programming astrosonically according to the prevailing aspects. Another area of great potential is in the healing arts, both physiological and psychological.

J: Are you saying you would like to work with other healers who are interested in applying this technology in their practices?

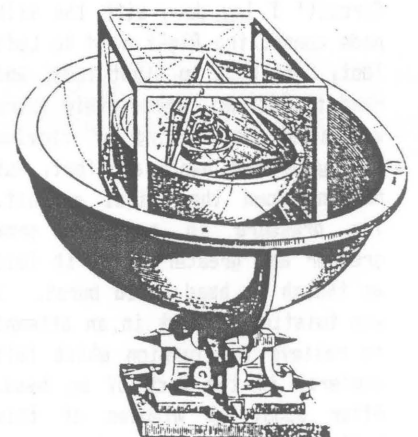
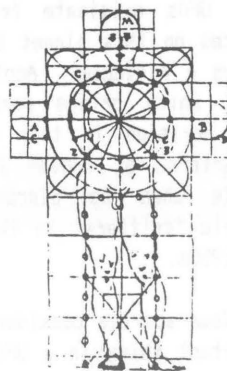
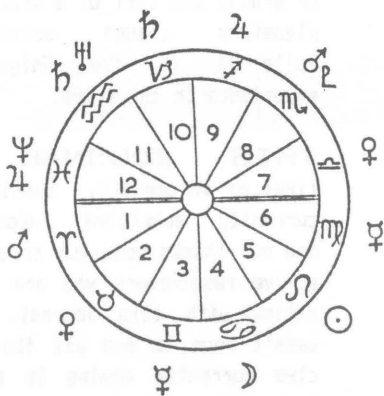
M: Yes. I find it synergizes very well with other avenues of healing, particularly the less intrusive and gentler types of bodywork, the flower essences, homeopathy, radionics, color therapy, and geometric therapy--all those blend happily with astrosonics. On a spiritual level, I see also that it would be good for the already established inner schools and lineages to bring this knowledge to the fore and use it more consciously amongst their own membership.

J: Are you approaching these people with your work?

M: Some of them I find already have some of it. The Sufis and the Masons already know a lot about it. Above all, the Buddhists know a great deal. The Sant Mat people also know a good deal about sound and its applications, especially the inner side of it. What needs to be developed now is a greater understanding of the relationship between inner sound and outer sound. In general, civilizations that had some awareness of this relationship and of cosmic resonance theory have tended to last the longest, reach the highest level, and have the most prosperity and peace. The world's megalithic cultures and megalithically derived cultures, like ancient China, India, Egypt, Meso-America, the Mayan in particular--all of these had some knowledge of the basic principles of cosmic resonance and their application. They used it in their architecture, to surround themselves with these vibrations, and they also used it in their music, and in doing that they were being cosmically stabilized. They weren't as disconnected from their environment as we are now. It's only the traditional cultures like the American Indian that have attempted to preserve this connection, which the western world has tended to undercut and abandon, since the later Middle Ages. We have desacralized our lives, and lost our cosmic focus, and now suffer the accelerated disharmonies of war and materialism. My thesis is that if we go back and find our own personal attunement, and then find our cultural and global attunement to the cosmos, we're going to move into a much more peaceful and satisfying era.

J: And you see your work with sound as contributing to this possibility?

M: I see the work with sound, and astrosonics in particular as being one of the great facilitators of this process, certainly not the sole factor, but one of the major ones. If you read David Tame's book, The Secret Power of Music, you might get some idea of what's really at stake. The whole idea that music is for entertainment only that had been so deeply implanted in western culture over the past couple hundred years is completely incorrect. Music and sound vibration exert a profound formative influence on entire cultures, as well as individual psyches. With our ignorance of this influence, we stand in great danger. My work with astrosonics is an attempt to move things in the other direction, get people to look at what's happening in their sonic environment, and to help re-establish a more conscious connection with our cosmic bearings through the use of sound.



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VIEW FROM THE BORDERLANDS

By Tom Brown

BIOCIRCUITS

This is a story of my first experience with the new Bio-Circuits™ produced by Leslie and Terry Patten, and written up in their new book BIOCIRCUITS. For years I've been experimenting with Eeman screens and related methodologies such as the silk circuits developed by Peter Lindemann. The screens generally have a relaxing effect, with a release of tension about 10-15 minutes into the session, though at times I could feel nothing and wondered if the screens really were working or if my mind was creating the feeling. However, I have had an experience with the Silk BioCircuits which has me convinced that there is great potential in these tools.

One day I had a rare splitting headache. Aspirins and related chem-pills are out. Homeopathic medications have worked dramatically on some occasions, and not at all on others. I decided in this instance to try the silk circuits to further test the efficacy of what we were making available to the public for research.

Using what is now known as the "Lindemann Centrally Symmetrical Circuit" I lay down with the silk pads connecting Right hand to Left foot, Left hand to Right foot, and Head to Sacrum. Immediately there was a strong feeling of flowing energy between hands and feet, but nothing down the spinal circuit. The pressure in my head grew greater and greater until it felt as though my head would burst. I was twisting my neck in an attempt to relieve the tension which felt centered in the back of my head. After about 15 minutes of this buildup there was a tremendous rush of energy from head to sacrum and I could feel the entire silk circuit flowing with my energy.

The next thing I remembered was waking up from a deep sleep about five hours later feeling incredibly vibrant. The headache was completely gone & the circuits had detached themselves in my sleep.

I feel that the re-emergence of and increased interest in Eeman's work signals a new wave of Borderland Research into Human Vital Energy and its uses.

THE UFO ENIGMA

"For a culture to ignore UFOs, to try to reason them out of existence, is analogous to an individual ignoring a powerful and recurrent dream: its message (if it is real, which this is) cannot be suppressed, and will insistently make itself known in different and more drastic symbolic guises until its meaning is recognised."

Lawrence Blair
Rhythms of Vision

In Tom Pawels' article "The Greatest Hoax Ever Sold" he points out that to hold the viewpoint that UFOs originate from modern sources on this planet brings derision & ridicule. Another viewpoint which brings perhaps even more derision is that which was encountered by Trevor James Constable when he discovered the etheric "critters" in the skys in the 1950s.

Some sources consider the most important thing in a UFO sighting is to carefully memorize the exact external occurrences without allowing the internal experience to interfere. The external facts should be kept straight, but as Wilhelm Reich pointed out, the most important facet of the UFO experiences was the fact that humanity was faced with something

new which didn't fit the currently accepted picture. He stressed that observers should record their inner feelings and proceed from internal motivations. This methodology helped generate Reich's epochal work which is gaining more and more in interest in our present age, but couldn't be understood by the 'old school' because of the crosscutting through various disciplines.

Pawels' conception is most likely right on cue, the governments of the world don't seem to possess the qualities necessary to openness and truth, and can be counted on to cover up such things as UFOs, whether interplanetary or of earth origin. Constable's "critter" photos exist, though it is hard for some folks to look at them. He has pioneered a new science with his reverse spectrum photography, and has stimulated many open minds around the globe. There are many claimants to abduction by extraterrestrials, some cases being beyond a doubt, others raising questions. There are those who claim to be in telepathic contact with visitors from other planets and other dimensions. All of these people, whether they can be proven right or wrong, are part of a process of planetary change which is reflected in the Enigma we experience in the skies.

THIS JOURNAL, the first of Volume XLV, consists of currently submitted information and our thanks goes out to all the active researchers who are interacting with this Journal. There wasn't room to run all the articles currently coming in and it looks like a good year ahead for useful information.

Many thanks also to you BSRF Members whose interest helps keep this research alive and active!!

B.S.R.F. BULLETIN BOARD

The B.S.R.F. Bulletin Board is a section for Letters, Reviews, Events, Contacts & other useful information for Borderland Members to aid in their researches. We encourage BSRF Members to submit contributions & information to B.S.R.F. Bulletin Board, PO Box 429, Garberville CA 95440. Letters should be addressed to LETTERS TO THE EDITOR, c/o the above address.

LETTERS

NORNEN COILS "Albert Zock, in his article entitled "The Sun-Ether Disc" (MWO Handbook & Mar-Apr 88 JBR) refers to "a Nornen Coil," and in his article "Cancer and Earthly Emanations" published in the Summer, 1983 issue of Energy Unlimited he described it briefly.

"I would like to know if any back issues of the Journal have any information about this coil and if perhaps Mr. Zock could give us more details about it. For example:

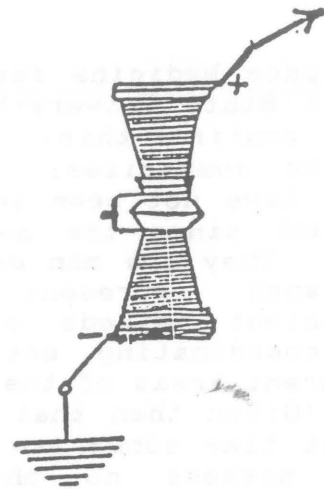
1. How to determine the cone size and number of windings for coils effective for areas of various sizes, and perhaps for various types of conductive soils as referred to by Lakhovsky.

2. The most effective type of antenna to use and best grounding.

"Incidentally I wonder what effect using the house's electrical circuit-grounding method (plumbing) has on the water flowing through the pipes, especially if they are copper. And I wonder what effect grounding a MWO or coil may have on the water.

"The effects of plumbing-grounded circuits on tap water is still an unknown, apparently. We are all "uncontrolled" experiments!"

V.P. Oceanside, CA.



A Nornen Coil

I have forwarded your letter to Mr. Zock and hope to run the "Cancer and Earthly Emanations" article in an upcoming JBR with his further comments. I don't have any ready answers to the questions you bring up -- I'm running this letter to stimulate response among the BSRF members. The effects of plumbing grounded devices such as the Nornen Coil and the MWO on the water in the pipes is a good question & perhaps some of the readers have comments on this.

JET LAG - "I was so pleasurable shocked by the May-June 88 issue of the Journal that it has taken me until now to recover.

"First the line you are taking on AIDS. I am in total agreement with you, it seems. The piece you quoted from the Journal of Alternative Medicine is only the tip of the iceberg. You will see what I mean from the enclosed book.1

"Secondly, you hit another nerve with the piece on Jet-Lag by Peter Lindemann. Absolutely right: it has very little to do with time zones. Excellent review paper by Robin Dodge,

1. A World Without Aids by Leon Chaitow & Simon Martin, Thorsens, Wellingborough, commented on in the Nov-Dec 88 JBR.

Aerospace Medicine researcher at Wright State University, Dayton, Ohio, confirms this.

"He summarizes: 'Also, time zones have not been in existence as such since the beginning of time. They are man derived, and as such represent arbitrary convenient methods of relating and coordinating activities in different areas of the globe.

"Given then that these different time zones are arbitrary, they possess no physiological properties. Nor do they exert powers into the atmosphere such that the travelling man must surmount them as individual hurdles, so that his reserves are consistently being depleted with each new barrier conquered. So then, the jet lag of time zone etiology is a myth. The feelings are real, they do exist, but are the result of the pre-trip activities, intrip activities or lack of, noise, vibration, low humidity, a new light/dark relationship and all it entails, along with a myriad of other factors.'²

"To this we can now add the fact that the longer the time spent in the air, the worse the effects are. This is due to humidity, air pressure, loss of ion balance, plus the increased exposure to radiation the higher you go.

"British estimates are that a return trip across the Atlantic is the equivalent of two chest X-rays.

"The result of all this is an immediate increase in the body's production of free radicals, and it is beginning to look as though these are responsible for nearly all the signs and symptoms of jet-lag. (The effects would also make the

traveller less able to adapt to the new social and environmental clues important for survival in a 'foreign' country.)

"My interest in this has led me to begin marketing an anti-jet-lag product here in the UK. It supplies massive amounts of the four main antioxidant enzymes in a whole food complex (sprouted, special strain wheat), enteric coated with extract of wheat juice so that it not only survives the enzyme-hostile environment of the stomach, but the enzymes are supplied with their naturally-occurring co-factors for better absorption (like a herbal remedy).

"I'm not looking for a plug, but had to let you know about this. Once you start looking into enzymes, as I have just recently, thanks to the encouragement of the Australian scientist John Stirling who now lives here, you are led inexorably to the conclusion that they are very much the/one of the spark/s of the life force herself!

"All the best.."

Simon Martin,
Guildford, England

For Borderlanders who wish to look into this interesting aspect of Simon's researches more information can be gained from VIATOR Ltd., PO Box 747, Guildford, Surrey GU1 3QW, England.

OLD "NEW" PRACTICES

Dear Friends at BSRF,

"The article entitled OLD BUT NEW, (Nov-Dec 88 JBR), that starts with the letter from Vivien Morris, B.S., D.C., is quite interesting. Some 10 years ago I used to subscribe to the newsletter of the CANADIAN SCHIZOPHRENIC FOUNDATION. About the first issue in 1979 it became known as the HUXLEY INSTITUTE-CSF NEWSLETTER, with the following addresses: Huxley In-

2. Dodge R, "Circadian Rhythms and Fatigue: A Discrimination of the Effects on Performance:", Aviation, Space and Environmental Medicine, 53(11):1131-1137

stitute, 1114 First Ave., New York, NY 10021, or the Canadian Schizophrenic Foundation, 2231 Broad Street, Regina Saskatchewan, Canada S4P 1Y7.

"In an issue that I no longer have in my collection there was an article about the internal use of one's own urine as the greatest anti-allergy agent that an individual can take. After all, allergy de-sensitization is one of the most widely used tools in preventing the recurrence of schizophrenic episodes with those afflicted as I myself am. The orthomolecular psychologists, psychiatrists and even qualified medical doctors that ascribe to this method of the treatment of schizophrenia widely recognize the value of allergy de-sensitization in the control and treatment of schizophrenia.

"Back to my original story, the article that appeared in the above mentioned periodical some 10 years ago recommended that a person could take special care to save their own urine after the first third had been voided, which contained most of the harmful by-products of the urine that would not be conducive to the beneficial properties. In India the practice of drinking one's own urine is as old as the Vedas and forms an important role in Ayurvedic medicine. I am sure most people have heard that Ghandi daily consumed his own urine. In any event, I gave the information to a friend that ran a health food store, he began drinking over a pint of his own urine daily. After a few months, I asked him if he could discern any benefits from the regimen. According to my friend besides toning the immune system with its attendant benefits, he also claimed that he was "sexier". I assume this side affect could be due to a higher concentration of testosterone in the male urine just because

of the vessels and pathways involved.

"To conclude, I have always been a bit squeamish about drinking my own urine, but three years ago when I lived in Atlanta, Georgia and was checking out a very complicated water purification system that used about three different forms of osmosis, I mentioned that my primary concern was the purification of my own urine for direct imbibition for allergy de-sensitization. To my great surprise he gave me the name, address and phone number of a M.D. that practices orthomolecular therapy and that as of 1985 normal medical practitioners engaged in orthomolecular treatment of schizophrenia and other behavioral disorders had incorporated a medically approved method of the administration of one's own urine as a method of allergy desensitization.

"If Ms. Morris (or other Borderland readers) is interested in more information on the "New" old practice she might get a publication list from the Huxley Institute, or contact a reputable orthomolecular M./D. using the technique."

J.H., Franklin, NC

Thank you for your input on this. The ancient Indian practice consists of the middle third of your first urine of the day. More information on this therapy and suggestions on the use of urine in research such as begun by Eeman can be found in the new publication - **BIOCIRCUITS: Amazing New Tools for Energy Health** by Leslie & Terry Patten. My personal feeling on this subject is that the potentization, or dynamization of the substance will provide the most energetic configuration of the substance when taken orally, but this is probably not needed when put

into an Eeman or Lindemann circuit. The potentization process was given in the OLD BUT NEW article (ND88-JBR).

RIFE REVISITED - "Can you please supply me with information on how to build a Rife Frequency Generator? I also plan on building a Lakhovsky MWO. Your magazine is a great source of hard-to-find info, though some of it stretches the imagination.

"Thanks,"

B.R., Los Angeles, CA

Well, there has been a lot of confusion concerning what type of equipment Royal R. Rife built and used in his epochal researches. Rife's equipment consisted of a broadcast amplifier driving a glass tube filled with various noble gasses. Using this type of device Rife was able to reach the radiant state of the virus which exists above the visible spectrum. He then used his extremely high resolution microscopes to tune in on the exact frequency to destroy the virus.

Rife showed that virus and bacteria are pleomorphic, which in layman's terms means that they change from one form to another, rather than being a stable form. Thus, the frequencies which worked in the 1930's to 1950's very probably may need adjustments to allow for this and different mixtures of the gasses, etc. We have just published THE ROYAL R. RIFE REPORT which presents the historical record of Rife's work for those interested in keeping their research straight.

We have received a lot of input here on square wave generators now being called "Rife Frequency Generators", including an article we rejected for publication because of historical errors.

John Crane, who knew Rife in his later years and became "heir" to his files and equipment developed the square wave generators on the following premise: Rife indicated that beams of electrons went from the tube to the body. (Tesla also indicated this action and Eric Dollard has produced experiments in this vein which is on our TESLA'S LONGITUDINAL ELECTRICITY video.) Crane felt that the tube could be bypassed and the "electrons" run through the body on electrodes.

Square wave generators with electrodes have been of great help in such areas as pain relief, and the units are known as T.E.N.S. for Transcutaneous Electrical Nerve Stimulation. These units also increase blood circulation and stimulate muscle tissue by forcing the muscles to move via an imposed electric charge.

As electric fish produce an external charge with piles constructed of their nerve and muscle polarities, so do T.E.N.S. units work on the nerves and muscles of the body. However, these units, by their very nature cannot reach the radiant state of viruses.

A good T.E.N.S. unit can be built for \$30 or purchased for around \$100-\$400, depending on quality and features. The modern "Rife" units are going from \$800 up to \$2800 depending on the level of the sales chain you purchase from, their "special" frequencies no doubt adding to the markup.

The MWOs being built today are all variations on the Bob Beck interpretation of Lakhovsky's first patent published in this Journal over 25 years ago. We have about 5 different MWOs of this type in our collection, some built much better than others, including several from Klark Kent, who has been refining this type of

device. (We will be showing our collection of radionic & electro-therapeutic equipment in a video sometime this year.) These units create a dielectric field and it would be nice to hear more from people who have used them to hear of results. Some data on this is in our MWO HANDBOOK. The dielectric field is more lifelike in its form than the electro-magnetic.

Lakhovsky built units which created structured electro-magnetic fields, with a novel component which seemed to regenerate tissue. We have published schematics on both types in our MWO HANDBOOK, with indications on further potential for refining the function of the machine.

One should always consider the MWO strictly a research device, as all true cures come from re-alignment of the spiritual with the physical. Allopathically treating symptoms, whether with electricity or chemicals, suppresses the spiritual lesson of the disease until a later date when it will rear its head a bit higher.

BOOKS RECEIVED

THE STORY OF ELOPTIC ENERGY - The Autobiography of an Advanced Scientist, Dr. T. Galen Hieronymus, 498 pages, \$29.95. Published by the Institute of Advanced Sciences, PO Box 109, Lakemont GA (404) 782-2092. This is an enjoyable, informative and extensive book. It comes across on several levels.

On first impression it has a "family album" feel to it with many photos of Galen, his family, friends, and numerous awards & diplomas gained through his long years. It is also a historical document showing the progression of radionics both from "resistive" units to "capacitive" units and in an-

other manner from the backrooms of doctors & researchers into the public eye. Finally this book exists as the record of Galen's life and researches. We learn of his life-long work with the Boy Scouts of America, his Amateur Radio work, and his extensive, progressive and innovative researches into his discovery and use of "eloptic" (electrical-optical) radiation, an aspect of the life force, as the operating energy of radionic equipment.

There is correspondence with many people and data on many aspects of Galen's radionic researches going back to the 1940s and also including a report on the tracking of the Apollo 8 & 11 astronaut's bodily status with radionics as they flung through space. Galen's pioneering work in agricultural radionics is also described in reports and correspondence.

Galen's manifold dealings in this life were with both honest and unscrupulous peoples and he tells it like it is, those who helped him, and those who attempted to use him and his name. This is important reading for researchers as the radionic field has become muddled over the last few years with "psychotronic" explanations and the advent of computerized radionics, and Galen's comments on these subjects are most pertinent.

This book is a must for researchers into radionics and living energies and for those who love to read about interesting people!

* **NATURAL ENERGY WORKS**, PO Box 1395, El Cerrito CA. James DeMeo, Ph.D. has sent us two of his research compilations: "The Ether-Drift Experiment and the Determination of the Absolute Motion of the Earth" by Dayton Miller, July 1933. This is must reading for those who assume that the Michelson-Morley Exper-

iments conclusively "proved" that there is no ether.

Also received, a copy of "Selected Reprints of Articles Related to the Mechanical Action of Light and the Radiometer (1875-1898)" by Sir William Crookes. This book has over 400 pages of Crookes' experiments with the radiometer and they show a much more complex activity of light that can be assumed from the single experiment of the four veined radiometer spinning in a source of light. Crookes built many different kinds and found different actions with different types of light and metallic veins, etc.

James DeMeo has also sent us an announcement for his new publication PULSE OF THE PLANET - The Quarterly Research Report of the Orgone Biophysical Research Laboratory. Vol 1, No. 1 due early 1989. Articles: Cloud-busting, A New Approach to Drought by James DeMeo; Recent Abnormal Phenomena on Earth and Atomic Power Tests, by Yoshio Kato (An important 1976 study linking A-bomb tests to changes in Earth Rotation; Postscript on the Food and Drug Administration's Scientific Evidence Against Wilhelm Reich, results of a Freedom-of-Information-Act search of FDA files, by James DeMeo; Response to Martin Gardner's Recent Attack on Reich and Orgone Research in the Skeptical Inquirer, by James DeMeo. Regular Features: Global Climatological and Geophysical Update: Monthly mapped locations of recent weather extremes, and major earthquakes; Solar Terrestrial Update: Summary of daily sunspot numbers, major solar flares and geomagnetic disturbances, with Heliocentric planetary configurations; Atomic Bomb Test, Nuclear Accident, and Major Environmental Disaster Updates: Mapped, with dates and locations, worldwide; Cosmic Orgone Engineering Update: Informal

overview of experimental cloud-busting efforts undertaken by O.B.R.L. and other responsible organizations and individuals; Research Update: Summary of recent scholarly research which has verified or extended the sex-economic and orgone biophysical findings of Wilhelm Reich, M.D.; listings of seminars, workshops and conferences, and other notes of interest; Desert Research Progress Report: A major focus of the O.B.R.L.

Subscriptions to PULSE OF THE PLANET are \$40/year or \$10 first issue, foreign \$50/year/surface, \$75/air, make checks payable to Orgone Biophysical Research Laboratory, PO Box 1395, El Cerrito CA 94530.

CONTACTS

This is the section where researchers may contact those of like mind or seek out sources of information. We also list various mailers received. Please be kind and considerate and send a buck or two when writing for information.

* ORGONICS, 2124 Kittredge St. #55, Berkeley, CA 94704. Manufacturers of Orgone Blankets constructed according to the principles discovered by Dr. Wilhelm Reich. They are manufacturing 30"x36" Blankets in a two-fold and four-fold design. We received one of the two-fold blankets for review and we find it to be a good, inexpensive product for researchers who wish to work with natural energy. Remember - Research Only! - The Food and Drug Administration claims that Orgone Energy "does not exist."

* **VORTEX INDUSTRIES**, 1109 S. Plaza Way, #399, Flagstaff, AZ 86001. The source for Pat & Gael Flanagan's colloidal "Crystal Vortex Water" as mentioned in the article in this Journal. Write for more info.

* **NEW WIRELESS PIONEERS**, 6270 Clinton Street, Elma, NY 14059, (716) 681-3186. This is an excellent source for rare radio and electrical books from the pioneering days of Telsa, Oliver Lodge, Steinmetz, JJ Thomson and others. Write telling interests.

* **UFO - A Forum on Extraordinary Theories and Phenomena**, published by California UFO, 1800 S. Robertson Blvd, Box 355, Los Angeles, CA 90035. This is probably the best current UFO publication around. They seem quite fair, giving alternative viewpoints with articles on current and historical events from many active researchers. Subscriptions are \$18 for 6 issues in the U.S., \$24 Foreign.

* **CANCER CONTROL SOCIETY**, 2043 N. Berendo St., Los Angeles, CA 90027. An excellent source for alternative information on cancer therapies. Large listing of related books and clinics.

* **ASSOCIATION FOR PAST-LIFE RESEARCH & THERAPY, Inc.** PO Box 20151, Riverside, CA 92516. On April 28, 29, & 30, 1989 this group will be holding their 8th Annual Spring Conference at the Astara Center in Upland California. The Theme is "Multi-Dimensional Aspects of Past-Life Therapy." A call for papers has been issued and the conference will also consist of various workshops on past-life regression therapy.

* **THE SOURCE** - Quarterly on the Sacred Mysteries, Guardained by the Tribes of the Hollow Earth. A Newsletter on Ancient Cul-

tures, Meta-Science, Inner World Shamanism, Planetary Transformation, Light/Forms/Symbols of our Spirit Heritage. For introduction and detailed back issues listing send \$2.50 to L. Christine Hays, 330 Laddie Place, San Antonio, TX 78201.

* **UFO Service:** Enlarged listing of 162 sources of worldwide UFO information. Send \$5 check or money order to investigator/lecturer George D. Fawcett, 602 Battleground Road, Lincolnton, North Carolina 28092

* **HIGH ENERGY ENTERPRISES**, PO Box 5636, Security CO, 80931, announces a new quarterly publication **EXTRAORDINARY SCIENCE** - The magazine for the inquisitive!!! Is Wireless Power Transmission Possible? Want to Create Man-Sized Lightning? Join the search for alternate untapped sources of energy, examine the UFO controversy, "Shake & Bake" your very own "superconductors," and more. \$20/year/US, \$25/Canada/ Mexico, \$30 all other countries.

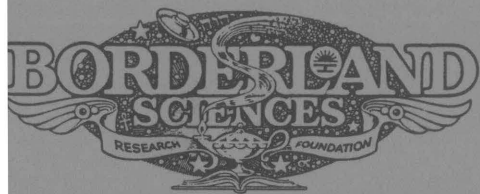
NEW BSRF PUBLICATION

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BORDERLAND METEOROLOGY

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PRIMARY ENERGY WEATHER ENGINEERING ON THE HIGH SEAS with Trevor James Constable
Trevor presents an overview of his work with the primary etheric flows controlling the weather. Based on developments of the discoveries of Dr. Wilhelm Reich, and their synthesis with the ethereal physics of Dr. Rudolf Steiner, this technology employs simple, juxtaposed geometric forms in combination with vessel velocity — TO MODIFY THE WEATHER RIGHT BEFORE YOUR EYES. Trevor explains why this work must take place outside of orthodox circles, because orthodoxy has no valid conception of the ether. Uses time lapse video tape to show many hours of exciting, original work. VHS, 1hr, color \$59.95

CLOUDS: THE REALM OF THE AIR by Luke Howard and Ernst Lehrs. Contains the Essay On The Modification of Clouds. It is to Luke Howard that we owe the ability to distinguish one type of cloud from another, as well as their nomenclature. Lehrs refers to him as a "true reader in the book of Nature". Howard's work shows the expansion and contraction of the atmosphere being visible in the four basic cloud patterns. This book is essential for serious researchers interested in weather engineering using etheric technology or for those who wish to know the status of the energies of our planet by viewing the plantlike modifications of the living energy in the sky. 8-1/2x11, 60pp, paper. \$7.95

SUNSPOTS, DUST AND RAINFALL by George N. Newhall. New correlations of four types of historic data to assist future predictions of precipitation and water supplies. Contains over 200 years of monthly sunspot numbers and over 100 years of monthly rainfall data at 14 stations, worldwide. Paperback. \$16.00

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